Workbook *to Accompany*

Jazz Theory
From Basic To Advanced Study

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From Basic To Advanced Study

WORKBOOK

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Routledge
Taylor & Francis Group
NEW YORK AND LONDON

Contents

Preface

HOW TO USE THE COMPANION WEBSITE

www.routledge.com/textbooks/cw/terefenko

The companion website contains three large sections: WORKBOOK, RECORDINGS, and APPENDICES/AUXILIARIES.

Workbook

The workbook sections closely follow the structure of the textbook; they are divided into three parts (Basic, Intermediate, and Advanced) along with the individual chapters. Such a user–friendly design enables easy access to all exercises and recordings. The WORKBOOK contains different types of written assignments, practice routines, play along sessions, keyboard realizations, play and sing tasks, and ear training drills; they are carefully designed to master the content of *Jazz Theory: From Basic To Advanced Study*. All the exercises and scores are downloadable as PDFs.

The choice of specific tasks in each chapter depends on the content of the individual chapters. For example, Chapter 13 includes various keyboard tasks and ear training drills, but contains no play along sessions; Chapter 10 features more play along tracks than any other types of exercises. The main objective of Chapter 10 of the book, for instance, is to put the content of Part I to practical use. You will quickly realize that to be successful at playing with the rhythm section (tracks 5–18), you will need a solid command of the modes in all 12 keys (Chapter 7). Since the primary goal of these play along sessions is to acquaint your ear with the sound of the fourteen modes and to find that sound on your instrument, start by playing the most important notes from the mode (guide tones and beauty marks) and negotiate them in some kind of rhythmic fashion. Having established the connection between theoretical concepts (guide tones and beauty marks in this particular instance) and practice (the ability to effortlessly play them on your instrument), you will begin to listen to your own playing and to interact with the rhythm section. Next, start using the motifs from the book (figure 10.10) and transpose them to 12 keys. With these motifs, focus on the techniques of motivic development (Chapter 10), select a single technique, and explore it in your playing. As you get more comfortable with handling one technique at a time, explore improvising with two (or more) techniques.

Finally, you are ready to compose your own motifs and use them in improvisation. As you see, tracks 5–18 (as well as other play along tracks) work just as well for advanced players as for beginners. The process described above illustrates how to use play along tracks; this process can be summarized as follows: 1) establish a connection between theory and practice, 2) practice on your instrument, 3) begin with the material that you can handle, 4) challenge yourself, and 5) be creative.

A measured approach to completing assignments, works for the majority of exercises included in the WORKBOOK. Take, for instance, Exercise 3.3. The exercise includes seven 4–bar progressions to be

realized at the keyboard in C major and/or A minor. The basic objective for all playing exercises is to be able to perform a given task at a steady tempo and without breaks. Start at a comfortable tempo (♩=50) and play the progressions from Exercise 3.3 from beginning to end without interruption. Using a metronome is highly recommended. Gradually increase the speed of your performance to ♩=96. The instructions for this and other keyboard exercises include the dreaded phrase: "transpose to all 12 keys." Playing in all 12 keys is an essential skill for the contemporary musician, yet learning to play in all keys is a long and arduous process. (In the book—especially in Chapters 6, 12, 13, and 15—the "12 key" icon is used as a reminder to perform the specific musical figures in all 12 keys.) To facilitate this process, learn a progression in the original key. Once you master the progression in a single key and explore different positions/inversions of chords, start transposing it to two or three different keys. Practice the progressions in two or three keys and then start adding more keys to your practice routines. You will notice that once you work diligently through six different transpositions, the remaining ones will be quite easy to realize. To master the skill of playing in 12 keys, you need to be consistent, succumb to daily practice routines, and allow the passing of time to see the results.

In studying jazz, it is imperative to develop an impeccable ear capable of identifying complex chord formations and harmonic progressions. The Workbook also features different types of ear training activities: rhythmic dictations, harmonic dictations, chord recognition, singing, set–class identification, etc. To access them, click on the corresponding icon. I recommend that you complete each ear training drill *before* proceeding to the next one, no matter how trivial that drill might seem. Without internalizing the sound of individual intervals/triads in Chapter 1 or four–part chords in Chapter 4, for instance, the ability to hear more complex five–part chords in Chapter 5 or upper–structure triads in Chapter 14 may prove challenging. Furthermore, when individual chords or the II–V–I progressions from Part I begin to form four–bar progressions in Chapter 13 or eight–bar phrase models in Chapter 21, the ability to identify individual formations is of utmost importance to make tonal sense out of complete harmonic progressions. Since certain tracks for ear training drills contain multiple intervals, harmonic formations, chord progressions, or set classes, I recommend starting each track at a different location to avoid memorizing the sequence of events.

Recordings

In addition to various written and ear training exercises in the Workbook, the companion website also contains the recordings of musical figures from the book. The Recordings section is also organized exactly as the textbook (three parts and individual chapters) and gives you immediate access to all audio files. These recordings are quite useful when you are away from the keyboard (or have insufficient keyboard skills) and want to hear a particular musical illustration. By listening to these audio recordings you are mapping individual theoretical entities (chords, modes, progressions, scales, phrase modes, sets, etc.) with their sound and, thus, training and improving your ears.

Appendices/Auxiliaries

This section contains some useful material that complements the book. *Selected Discography* (Appendix F), for instance, contains the list of recordings for standard tunes discussed in the book. For each tune, there are representative recordings that show how the different jazz artists from different eras appropriated these tunes into their repertoire and how different these interpretations are; this extraordinary interpretive diversity demonstrates the limitless potential of standard tunes. Listening

to jazz goes hand in hand with learning how to improvise and how to find one's musical voice. Without exploring the rich canon of recorded jazz, one's quest for learning how to improvise might be deterred indefinitely. *Selected Discography* and *List of Solos to Transcribe* in Appendix E (as well as additional footnotes in the book) provide many valuable listening resources. In keeping with the study of repertory, *999 Standard Tunes-Composers and Lyricists* in Appendix G provides an alphabetical list of songs mentioned in Chapters 21–24 of the book, while *200 Standard Tunes You Should Know* in Appendix H contains a list of essential tunes (out of the 999) that jazz musicians should be familiar with.

Finally, the WORKBOOK contains downloadable scores for ear training drills, extra scores for *Play Along DVD* in Appendix C (convenient to use with your iPad on the music stand), an *Answer Key for Written Exercises* (Appendix A), and *Answer Key for Ear Training Drills* in Appendix B (with a few exercises realized in full score so you can see what I played on the recording).

PART ONE

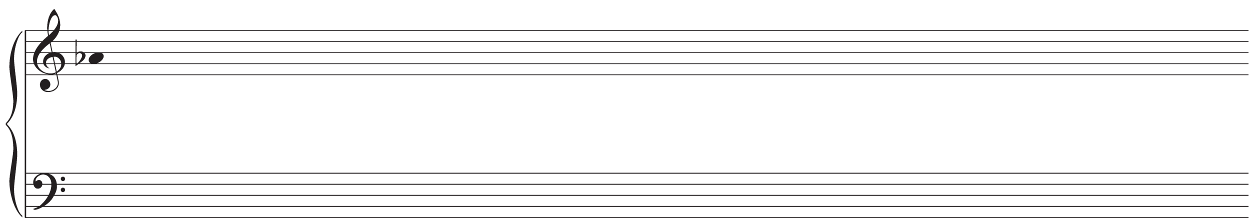
Basics

CHAPTER ONE

Music Fundamentals

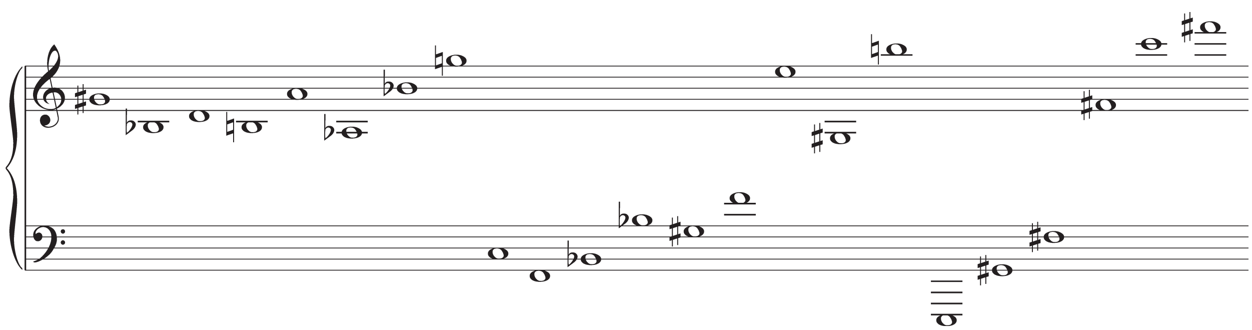
WRITTEN ASSIGNMENTS

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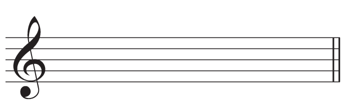
A♭4 F6 D4 C♯4 B♭3 A♯0 E♭1 A2 F♯6 D♯4 C♯5 A♭7 C4 D3 B5 F♭5 G6 F♯4 G♭4 B♯6

2. Using letter names and octave registers, identify the following notes.

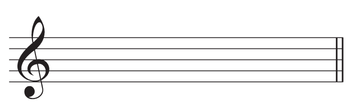


3. Using accidentals, notate the following scales.

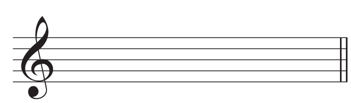
B♭ major



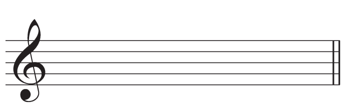
G major



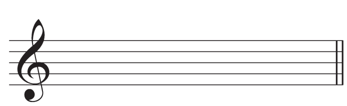
A♭ major



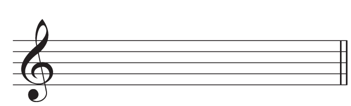
C natural minor



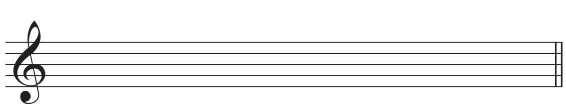
G harmonic minor



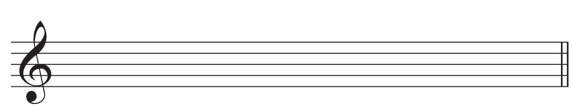
F harmonic minor



F♯ melodic minor (ascending–descending)

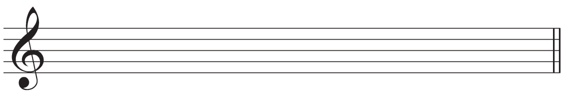


B♭ melodic minor (ascending–descending)

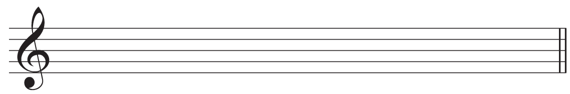


4. Using key signatures, notate the following scales.

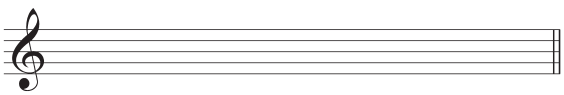
E♭ major



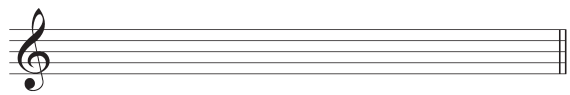
B major



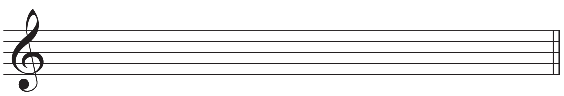
D♭ major



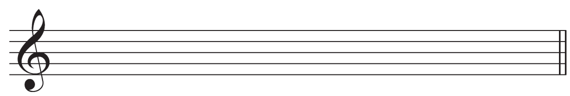
A♭ minor



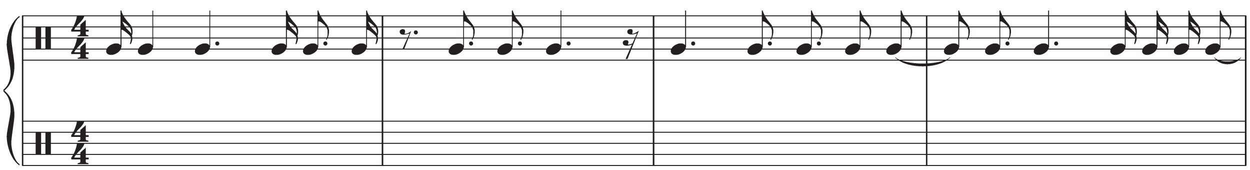
G♯ minor
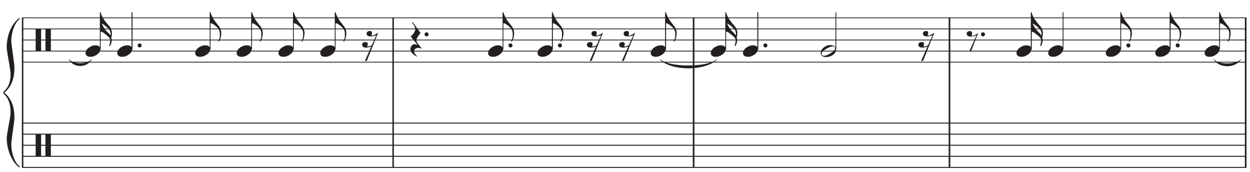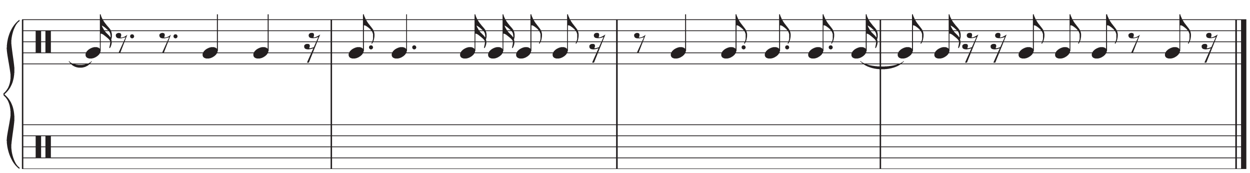


F♯ major
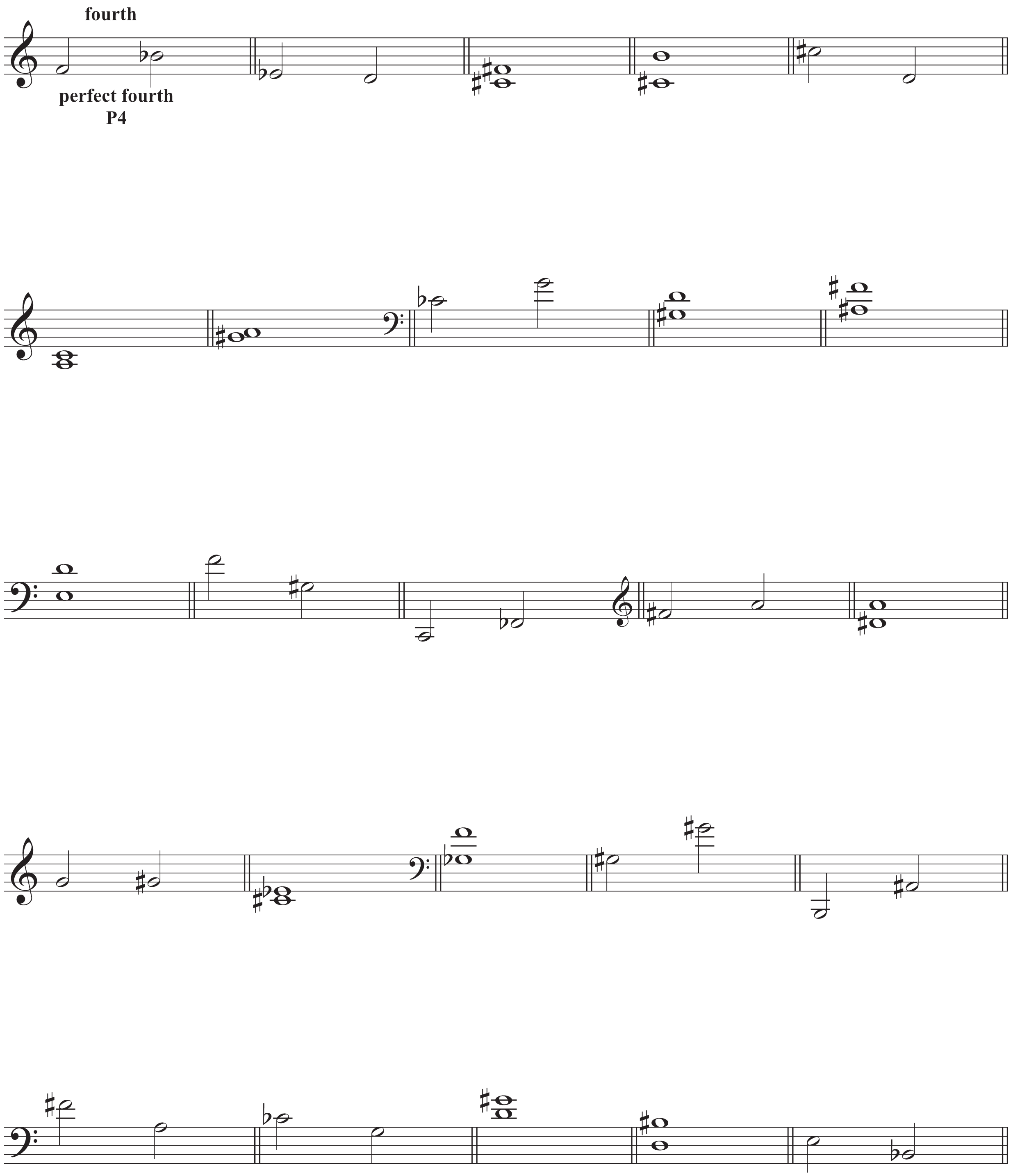


5. Rewrite the incorrect rhythms using correct rhythmic groupings that reflect the underlying beat.



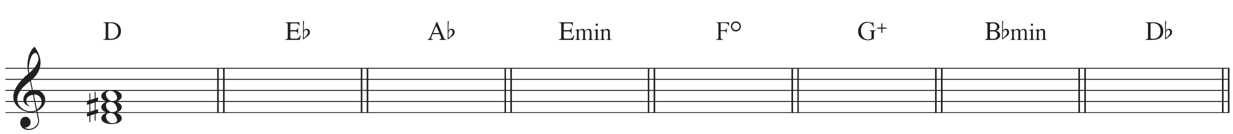




6. Using generic and complete interval names, identify the following intervals.



7. Notate the following root position triads.



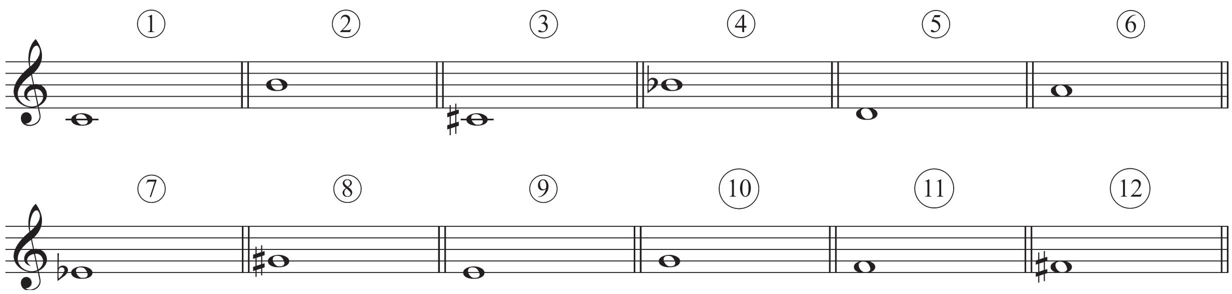
EAR TRAINING DRILLS

Instructions for Tracks 1–12

Each track contains **TWELVE** randomly chosen pitches. Sing and/or play on your instrument the assigned interval above the pitch you hear on the recording. After a brief pause, the answer is given.

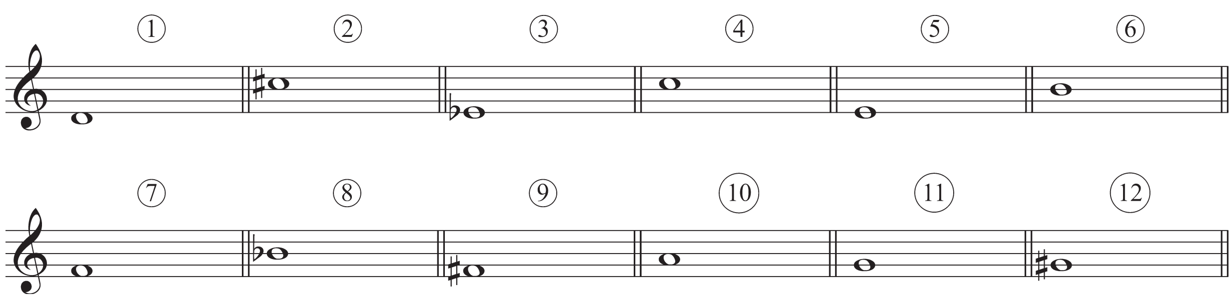
Track 1: Sing/play a **minor 2nd**

TRACK 1



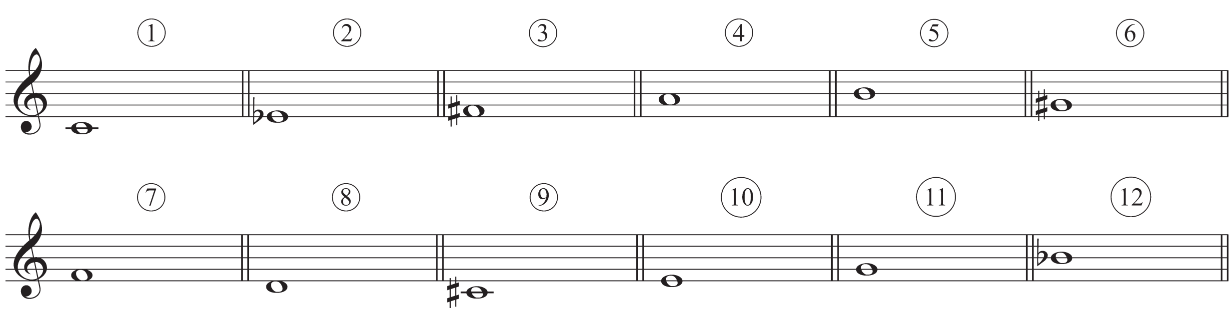
Track 2: Sing/play a **major 2nd**

TRACK 2



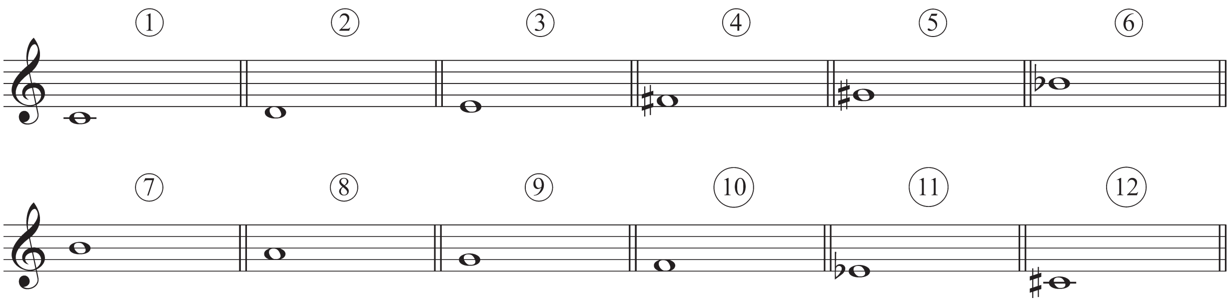
Track 3: Sing/play a **minor 3rd**

TRACK 3



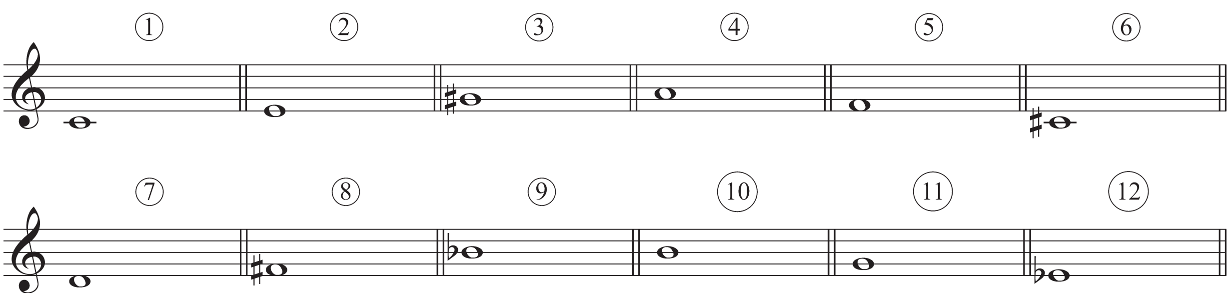
<u>Track 4</u>: Sing/play a **major 3rd**

Track 4



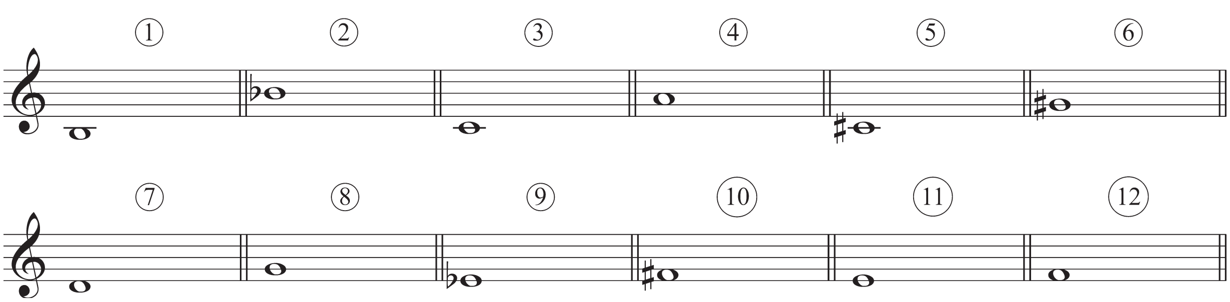
<u>Track 5</u>: Sing/play a **perfect 4th**

Track 5



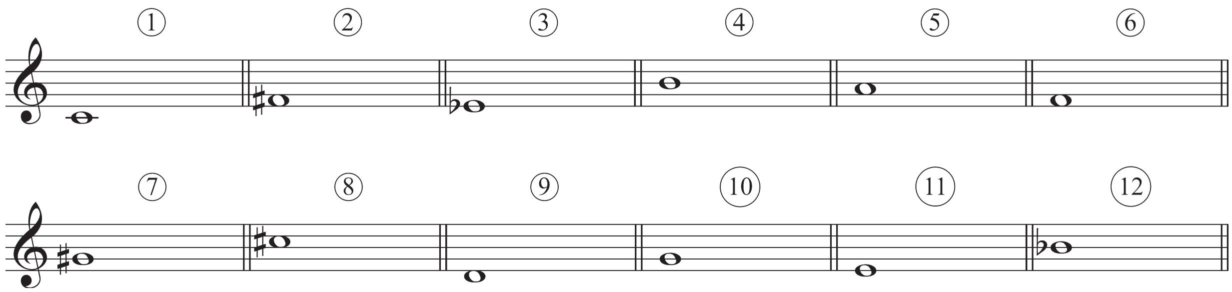
<u>Track 6</u>: Sing/play an **augmented 4th**

Track 6



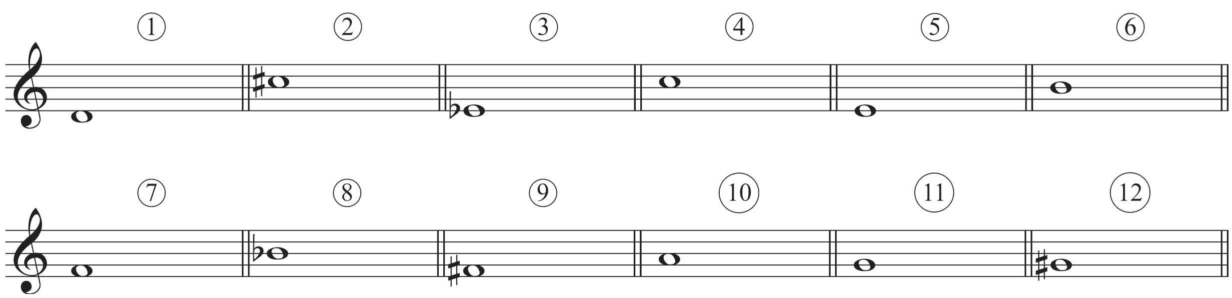
Track 7: Sing/play a **perfect 5th**

Track 7



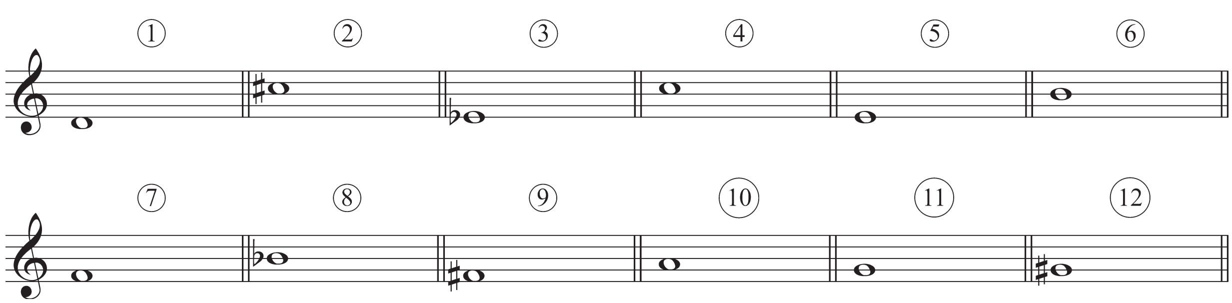
Track 8: Sing/play a **minor 6th**

Track 8



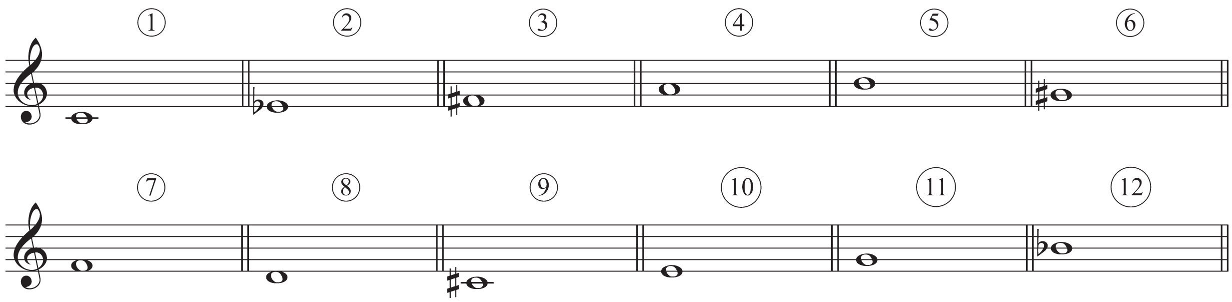
Track 9: Sing/play a **major 6th**

Track 9



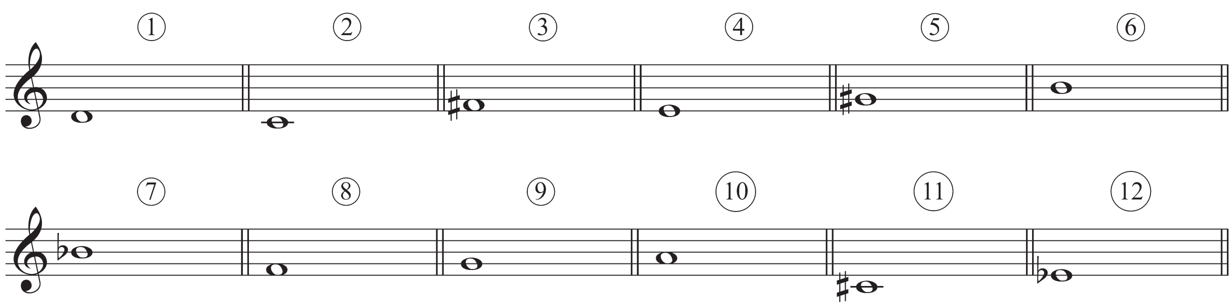
Track 10: Sing/play a **minor 7th**

Track 10



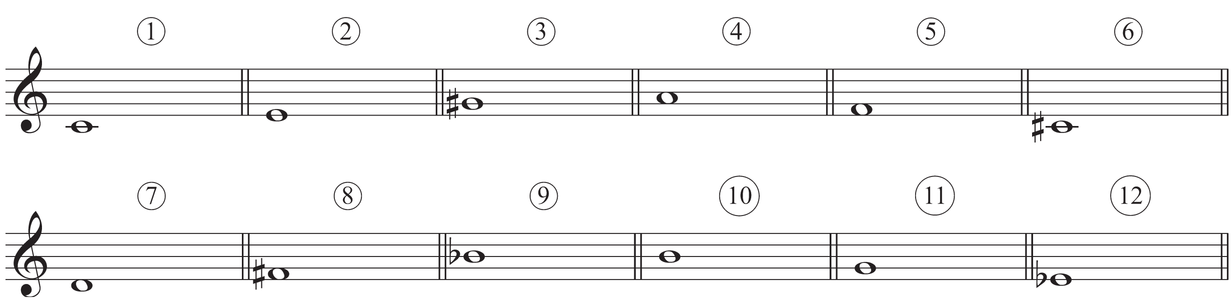
Track 11: Sing/play a **major 7th**

Track 11



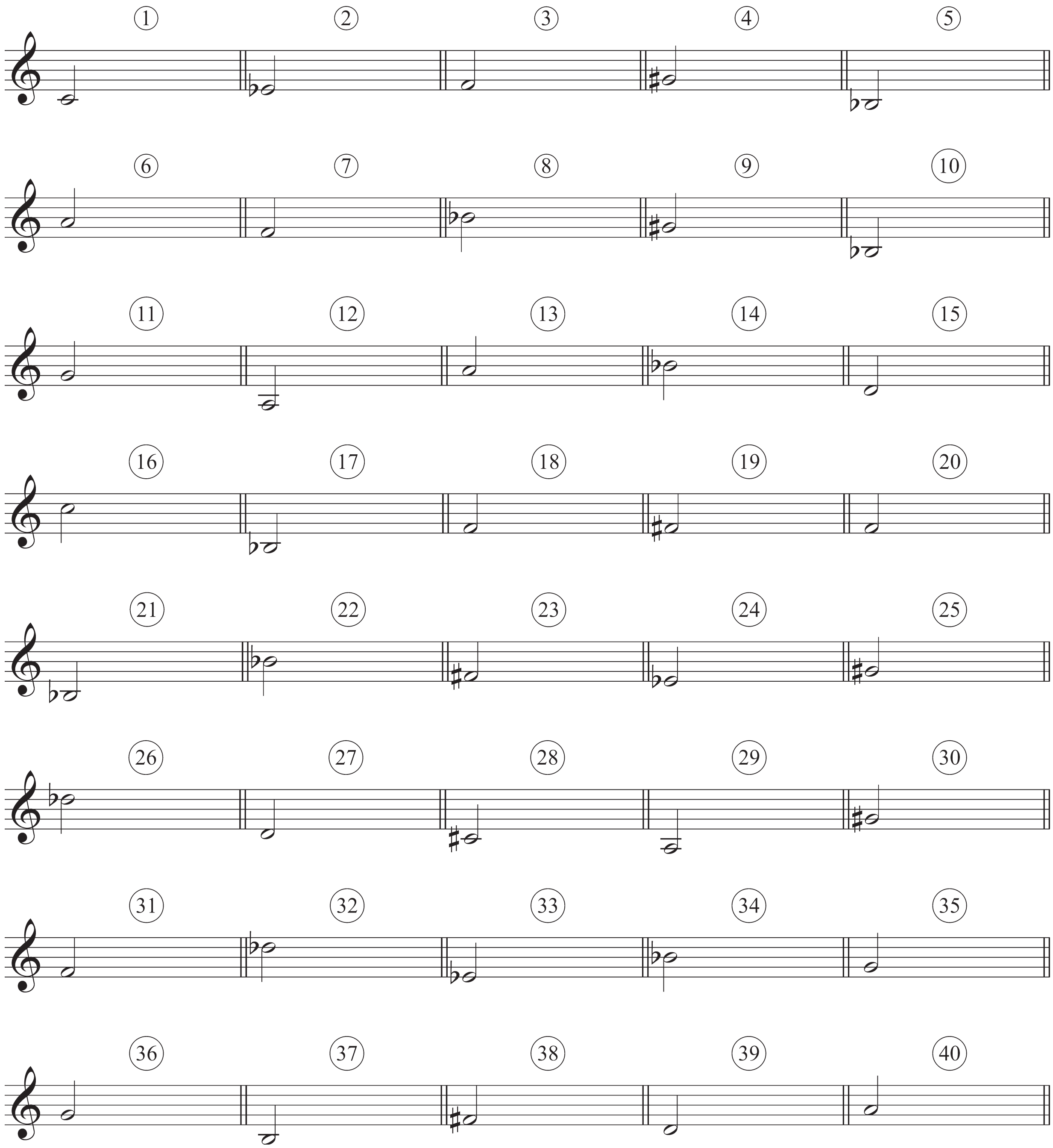
Track 12: Sing/play a **perfect 8ve**

Track 12



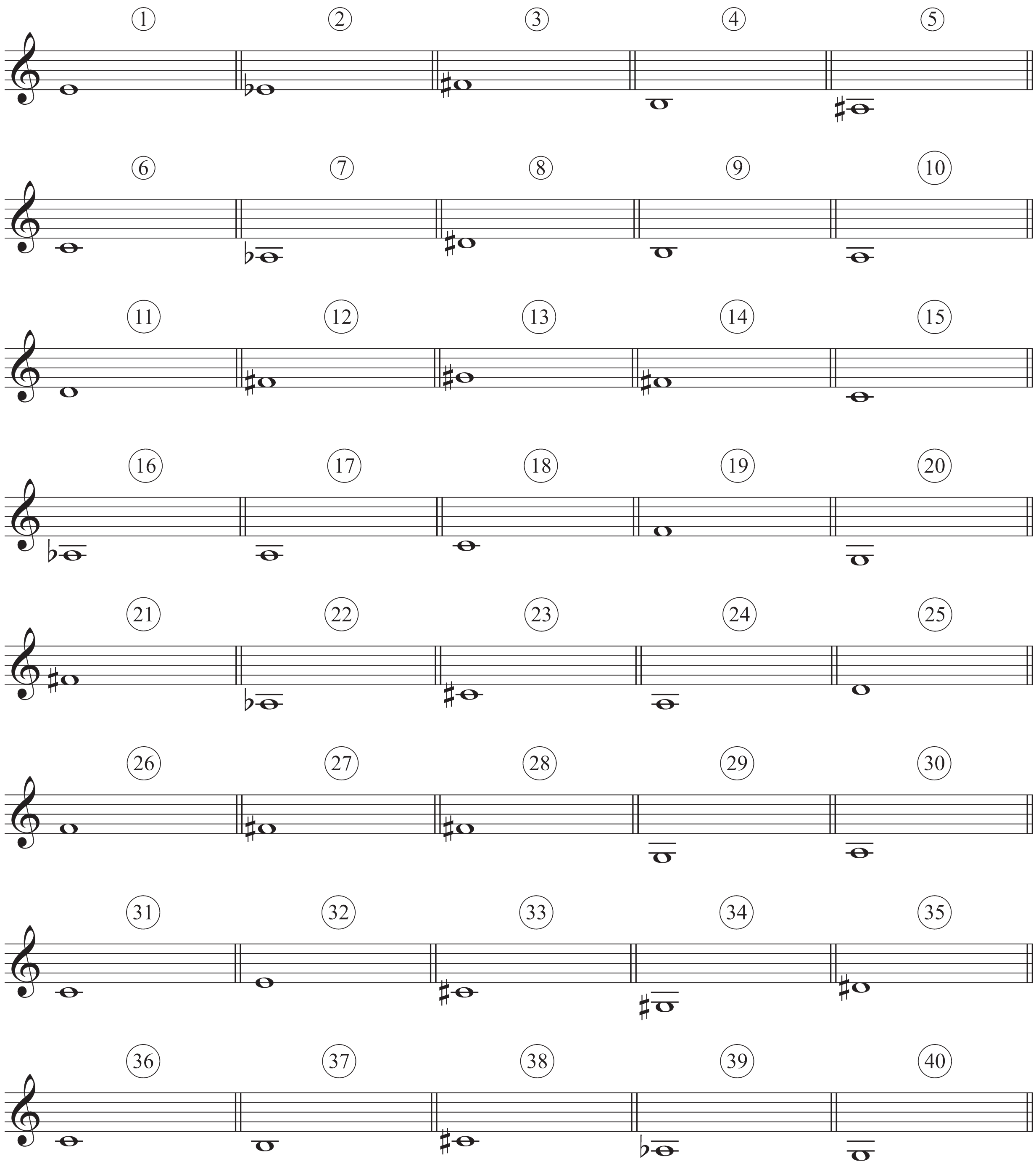
<u>Track 13</u> contains **<u>FORTY</u>** ascending and descending intervals. Identify the quality of each interval. (Answer Key)

Track 13



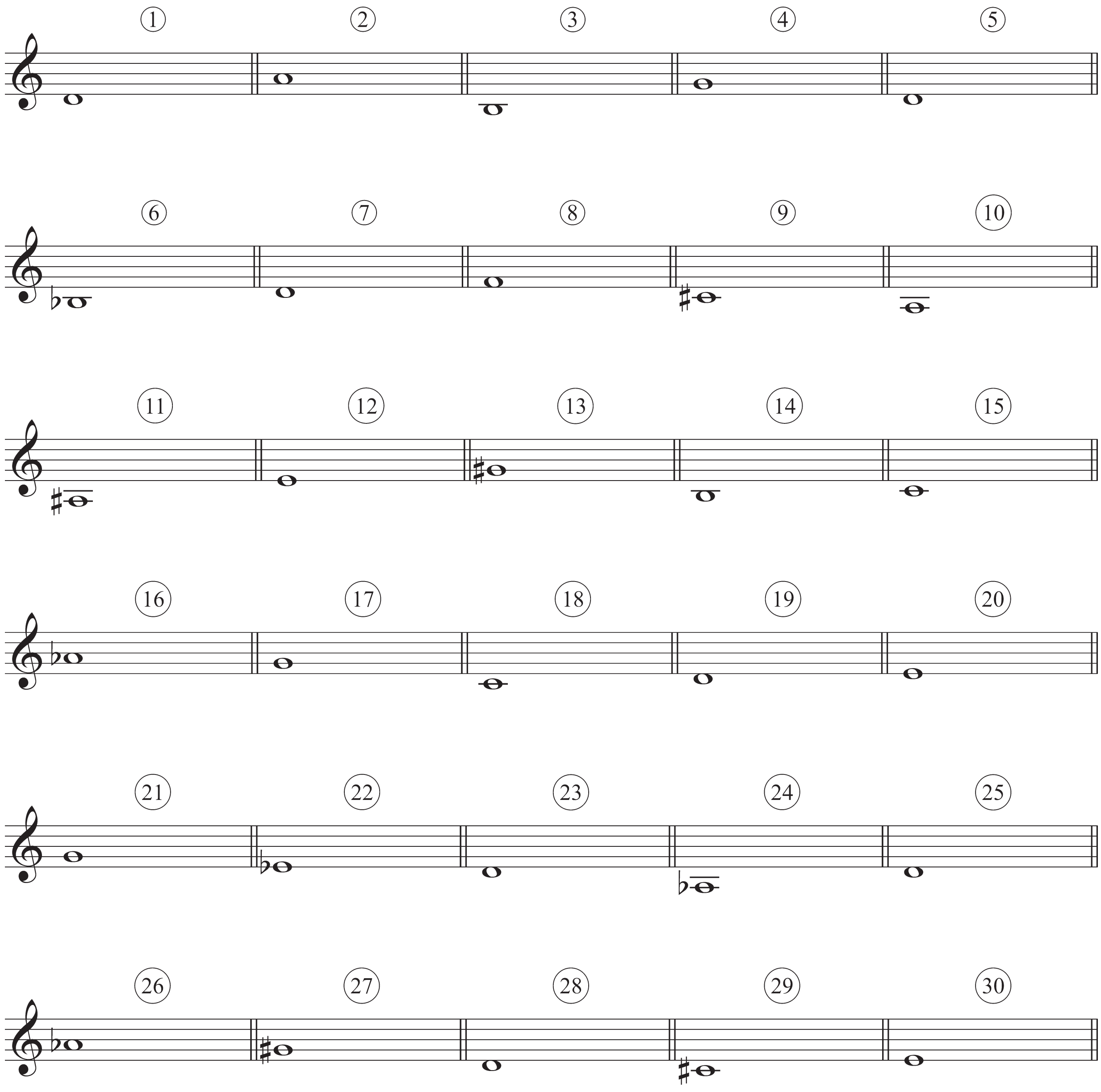
Track 14 contains **FORTY** harmonic intervals. Identify. (Answer Key)

Track 14



Track 15 contains **THIRTY** triads in root position, first inversion or second inversion. Identify. (Answer Key)

Track 15



CHAPTER TWO

Jazz Rhythm
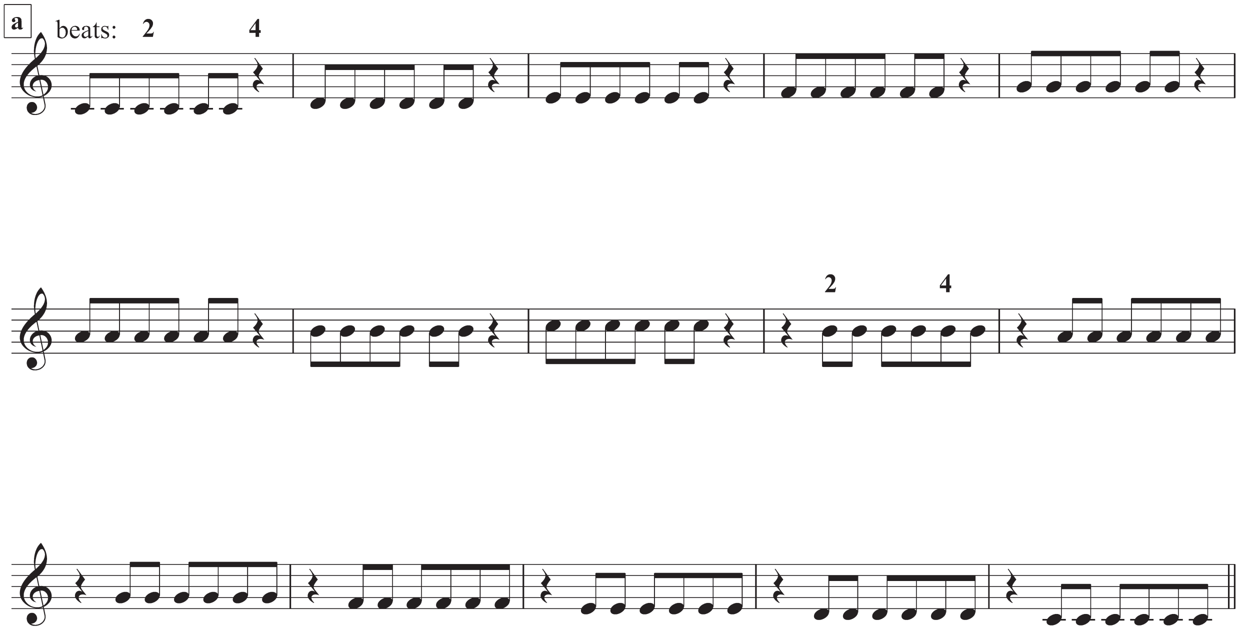
PRACTICING RHYTHM

1. Practice the rhythmic figures from figure 2.3 (Textbook) on a single pitch with a metronome on "2 and 4."
2. Practice constant swing 8th notes "behind," "in the middle," and "in front" of the beat, with a metronome on "2 and 4," using all major and minor scales. Use the following melodic patterns:

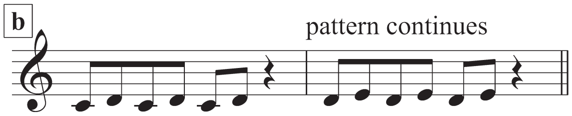
Swing

𝅗𝅥=66
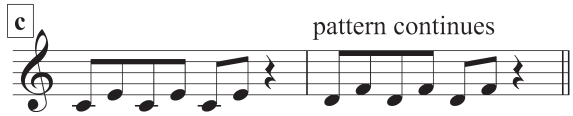
a



b
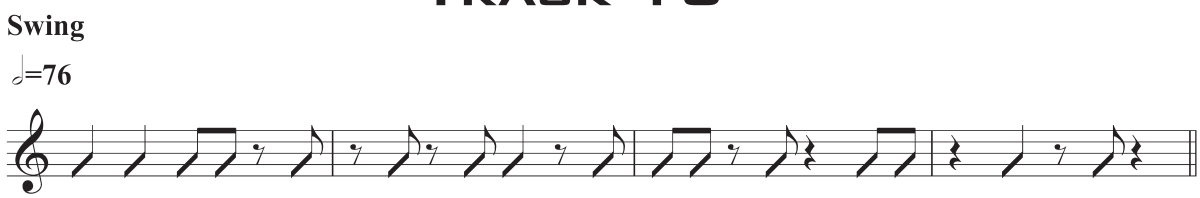


c
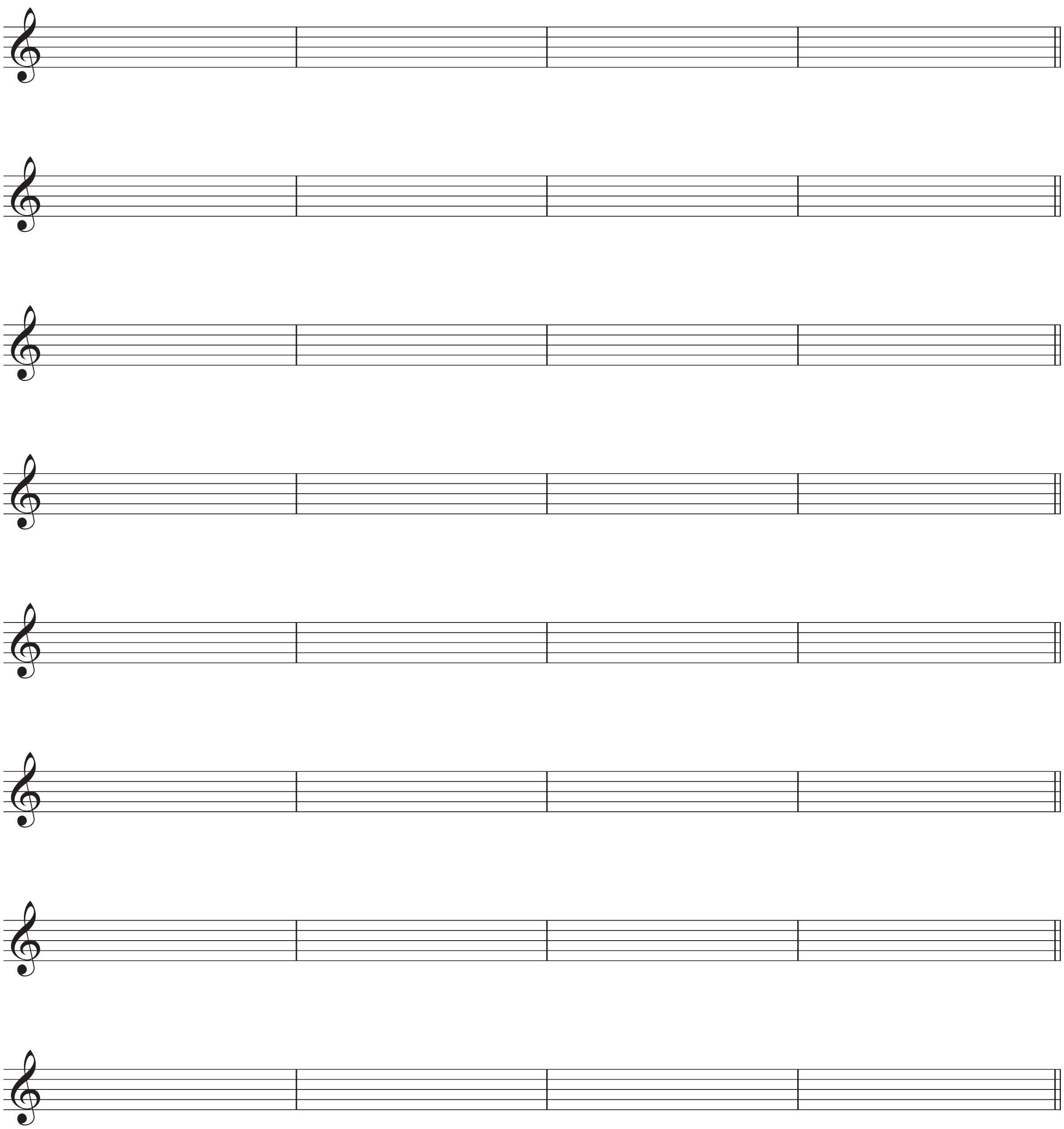


EAR TRAINING DRILLS

Track 16 contains **NINE** four-bar phrases performed at a medium swing tempo. Transcribe the rhythm and notate it on the score provided below. The first phrase is transcribed and notated. (Answer Key)

Track 16



1
2
3
4
5
6
7
8



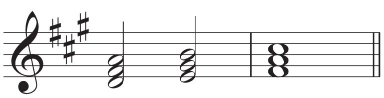
CHAPTER THREE

Harmonic Function

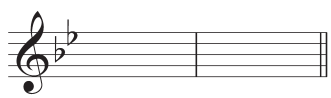
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following triads.
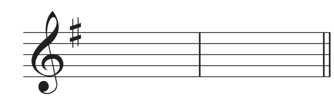
A major



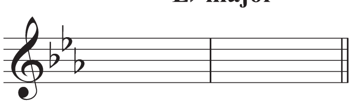
G minor



G major



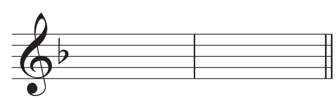
E♭ major



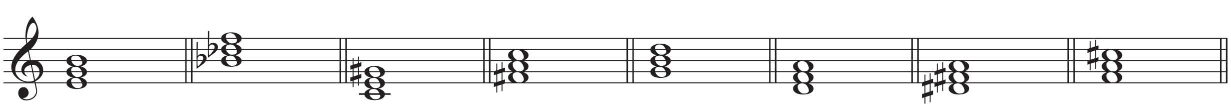
B minor



D minor
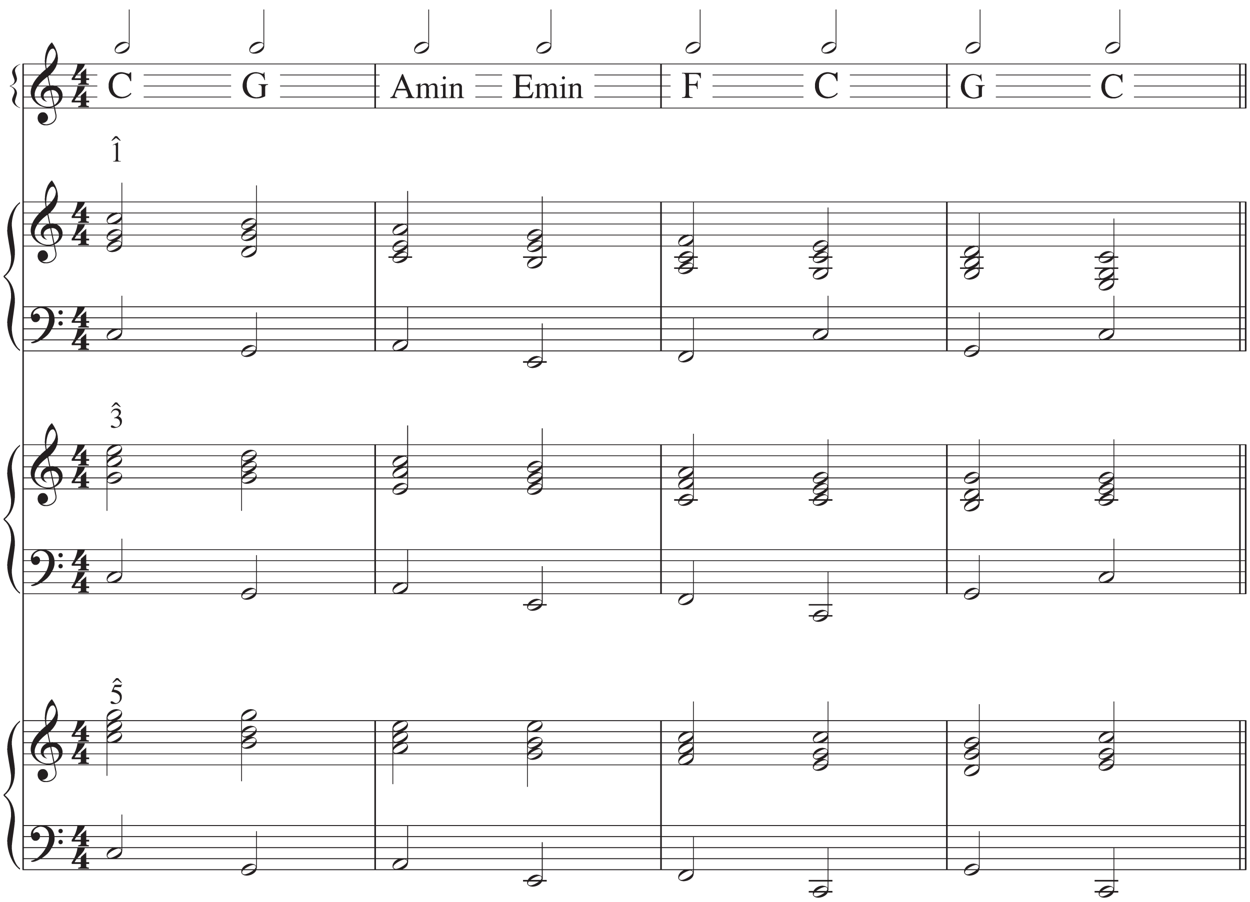


2. Analyze the following triads with lead-sheet symbols.



Emin ____ ____ ____ ____ ____ ____ ____

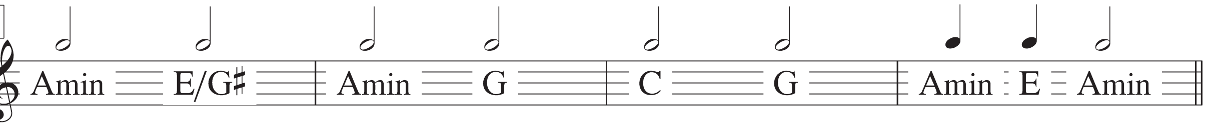
3. Realize the following harmonic progressions on the keyboard in the manner shown below. Begin each progression with $\hat{1}$, $\hat{3}$, or $\hat{5}$ in the soprano voice. Transpose these progressions to all 12 keys.



1



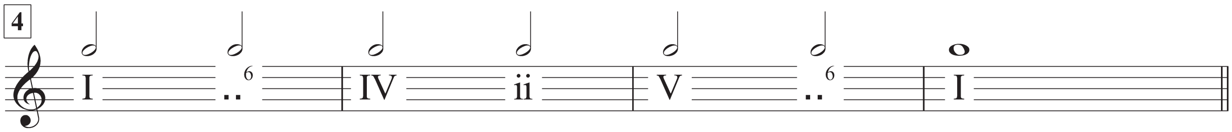
2



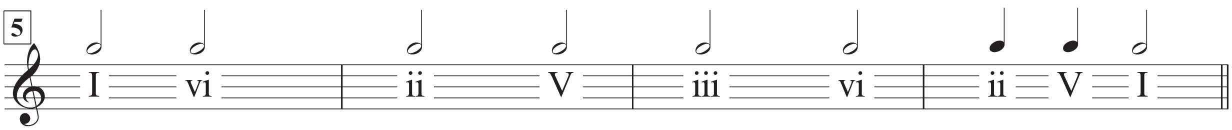
3



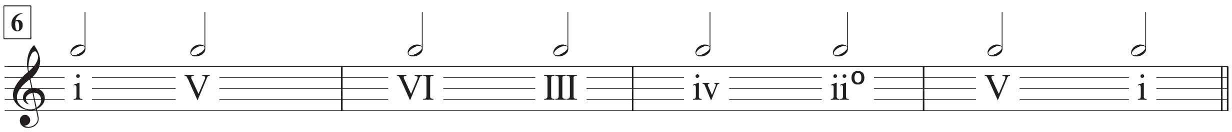
4



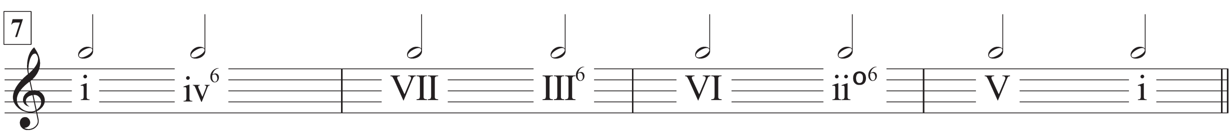
5



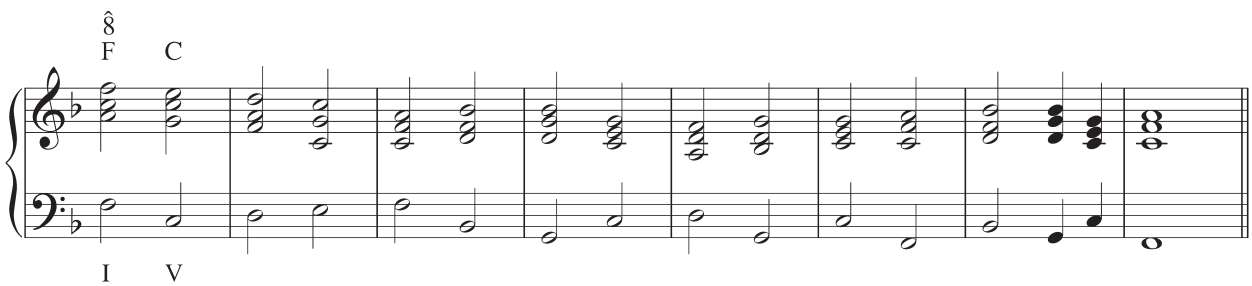
6



7



4. Analyze the following progression with lead-sheet symbols, Roman numerals, and function symbols in a manner similar to figure 3.12 (Textbook).



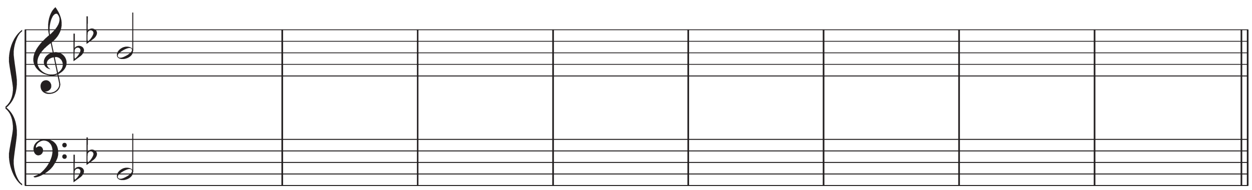
EAR TRAINING DRILLS

Instructions for Tracks 17–18

Each track contains an 8-bar harmonic progression realized using keyboard style texture. On the staff below, notate the outer-voice counterpoint and analyze the progression with lead-sheet notation, Roman numerals, and function symbols. (Answer Key)

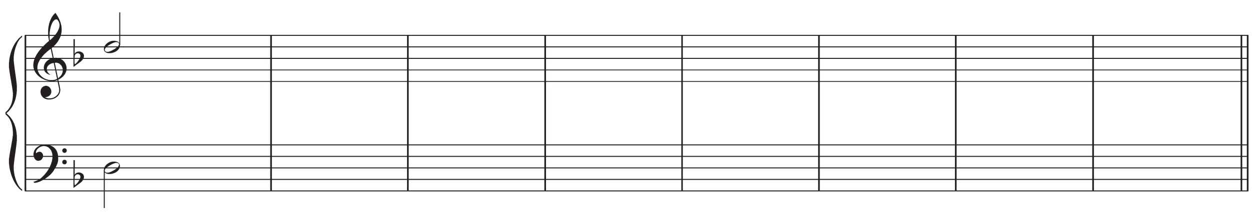
Track 17

Track 17



Track 18

Track 18

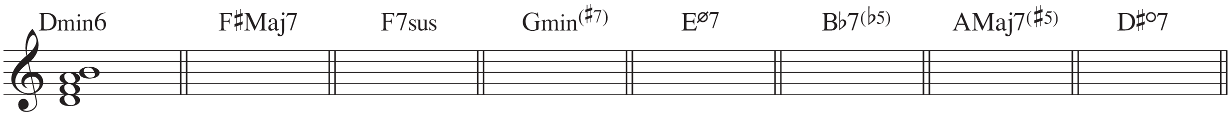


CHAPTER FOUR

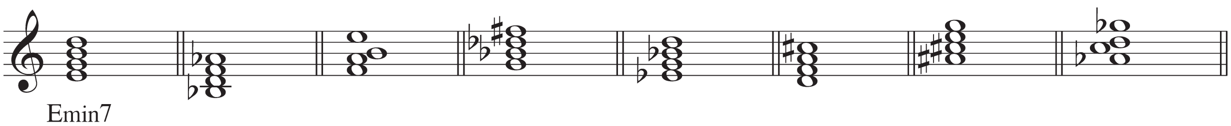
Four-Part Chords

WRITTEN ASSIGNMENTS

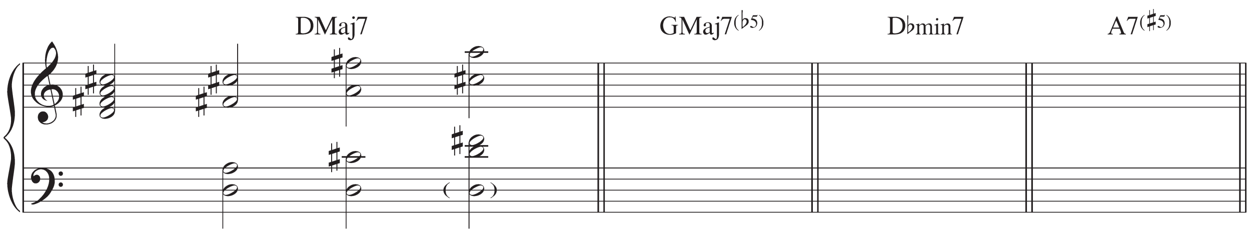
1. On the staff below, notate the following root position four-part chords.

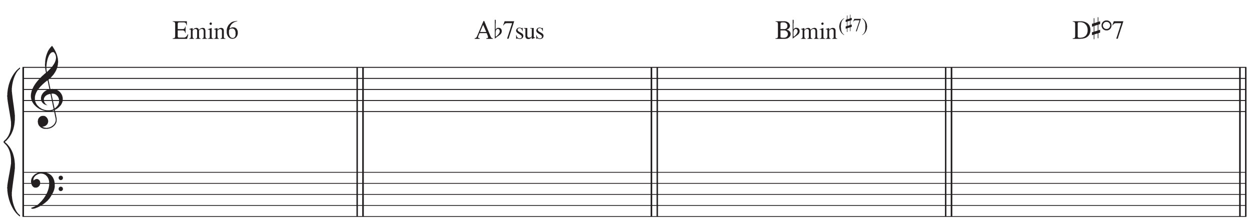


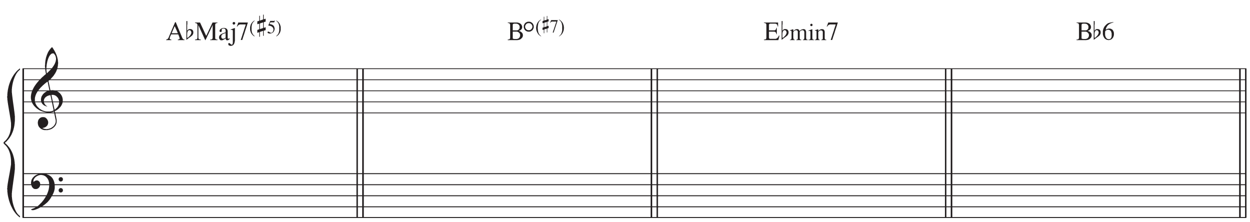
2. Analyze the following four-part chords with lead-sheet symbols.



3. Create three "drop 2" voicings for the following close position four-part chords.







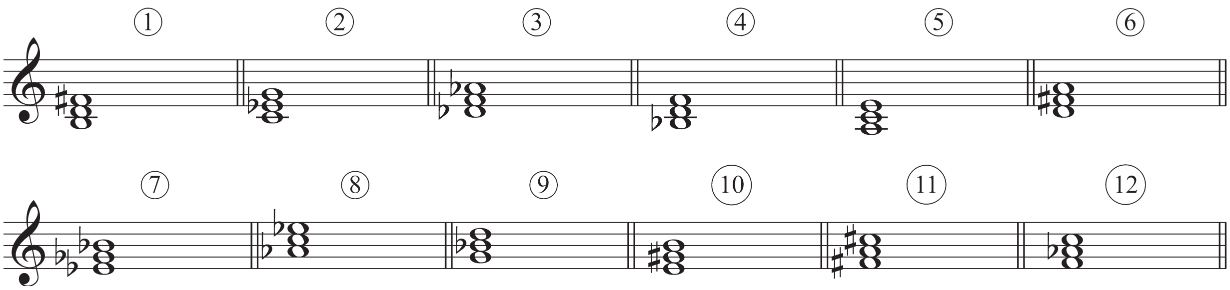
EAR TRAINING DRILLS

Instructions for Tracks 19–24

Each track contains **TWELVE** randomly chosen triads or incomplete 7th chords (without the fifth). Sing/play the assigned essential chord tone or pitch alteration. After a brief pause, the answer is given.

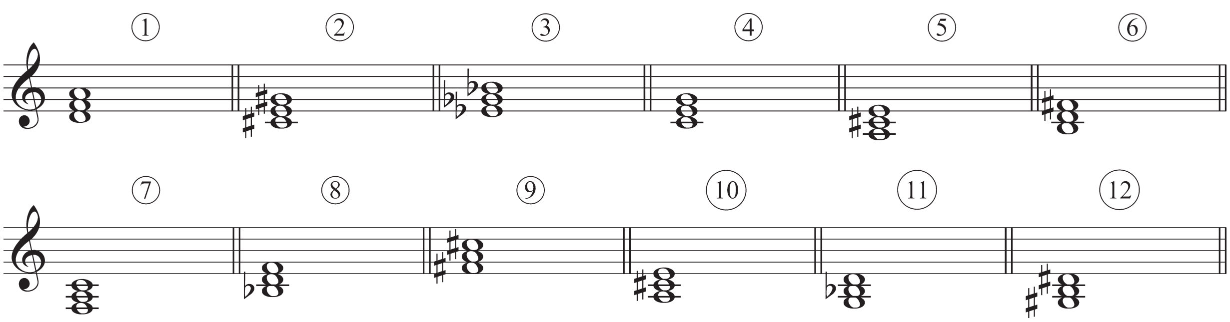
Track 19: Sing/play a **major 6th**

Track 19



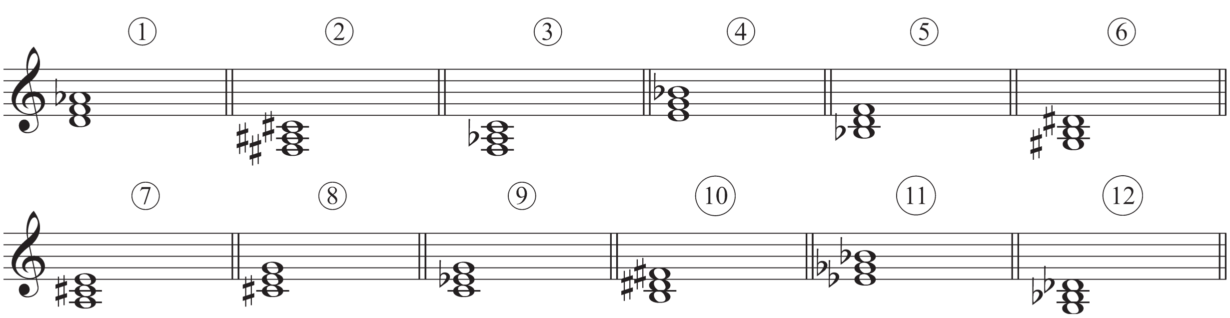
Track 20: Sing/play a **minor 7th**

Track 20



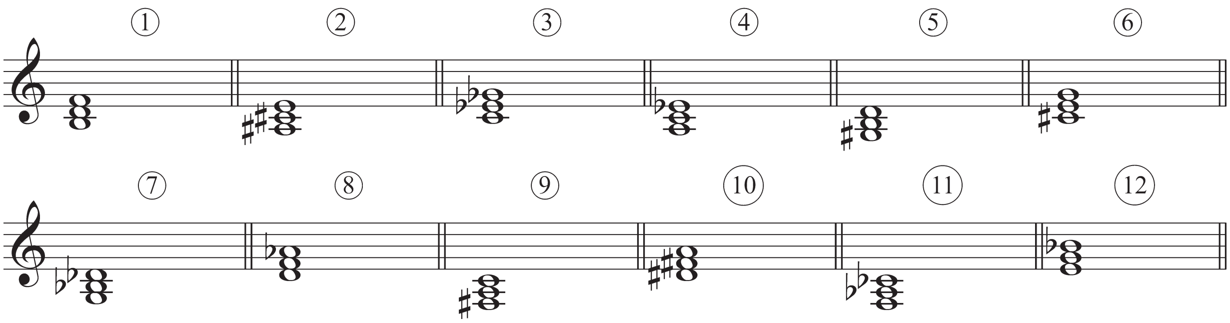
Track 21: Sing/play a **major 7th**

Track 21



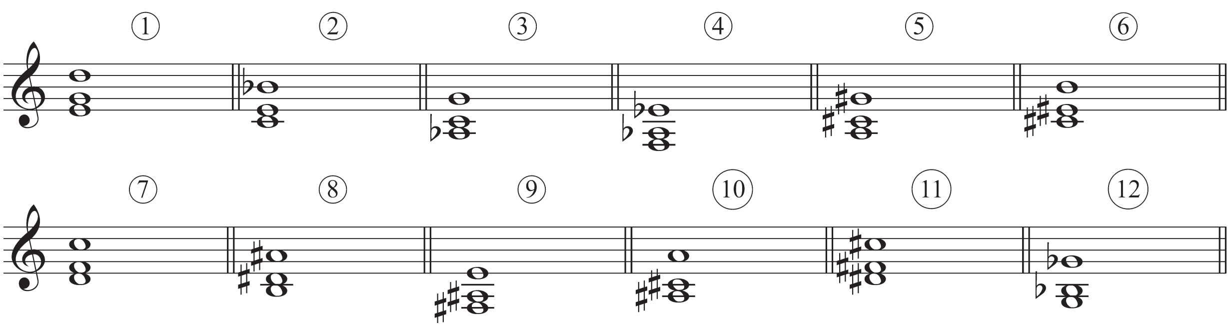
Track 22: Sing/play a **diminished 7th**

TRACK 22



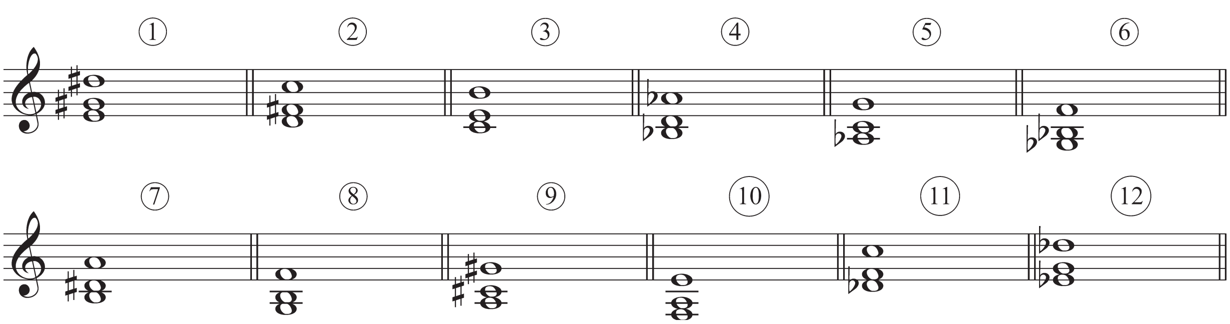
Track 23: Sing/play a ♭**5th**

TRACK 23



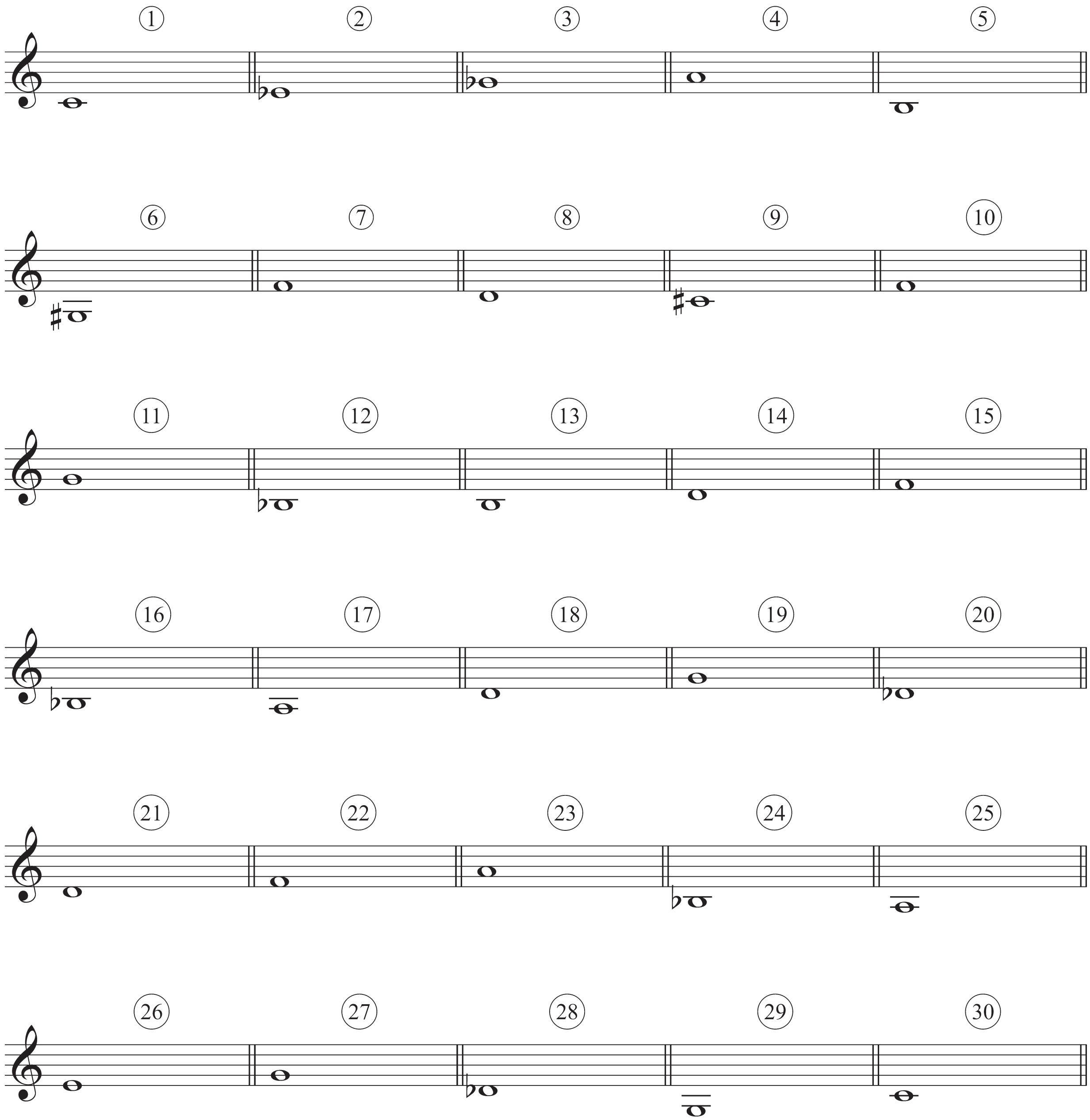
Track 24: Sing/play a ♯**5th**

TRACK 24



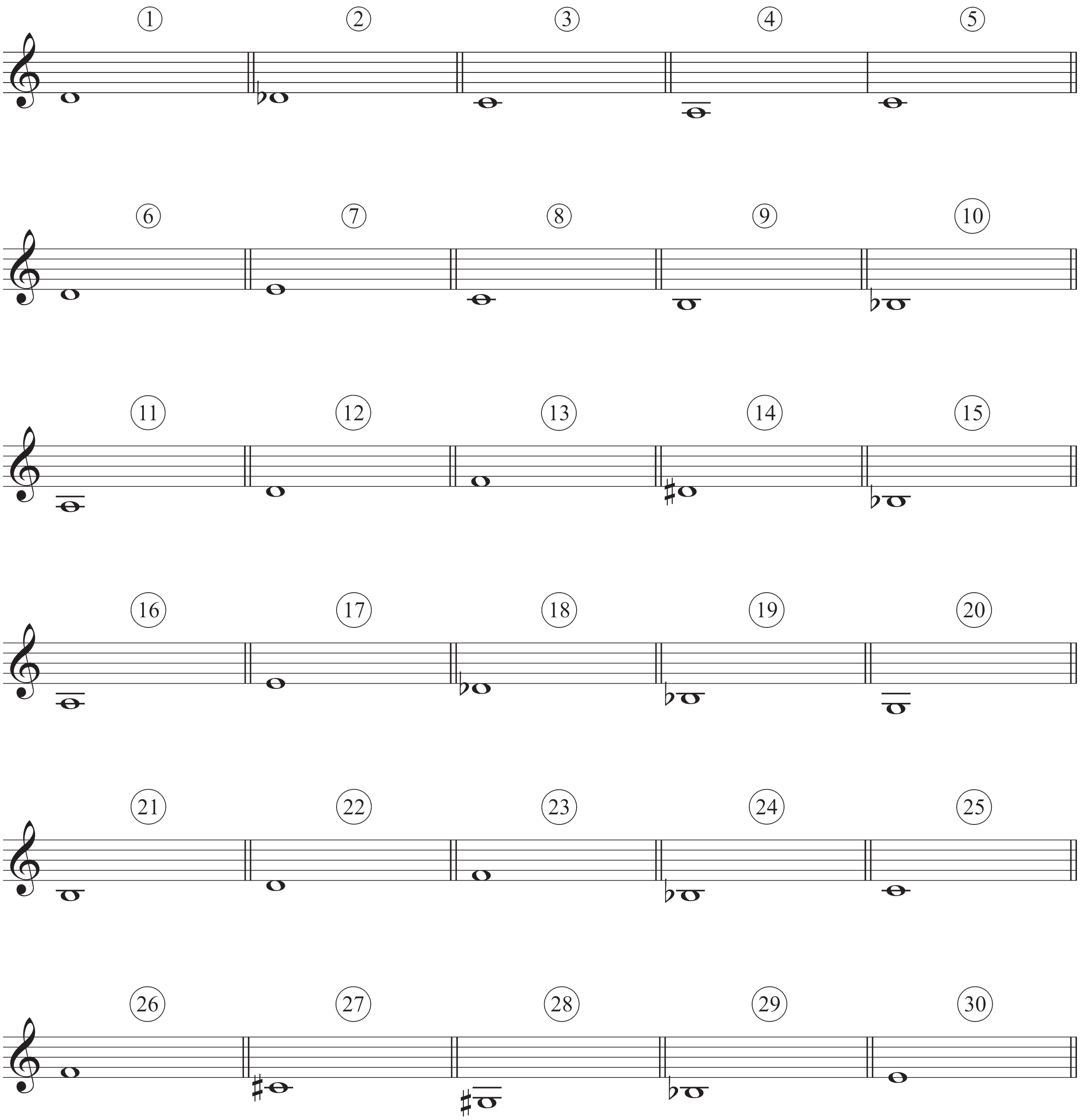
Track 25 contains **THIRTY** randomly chosen major or minor four-part chords in root position. Identify the type of each chord. (Answer Key)

Track 25



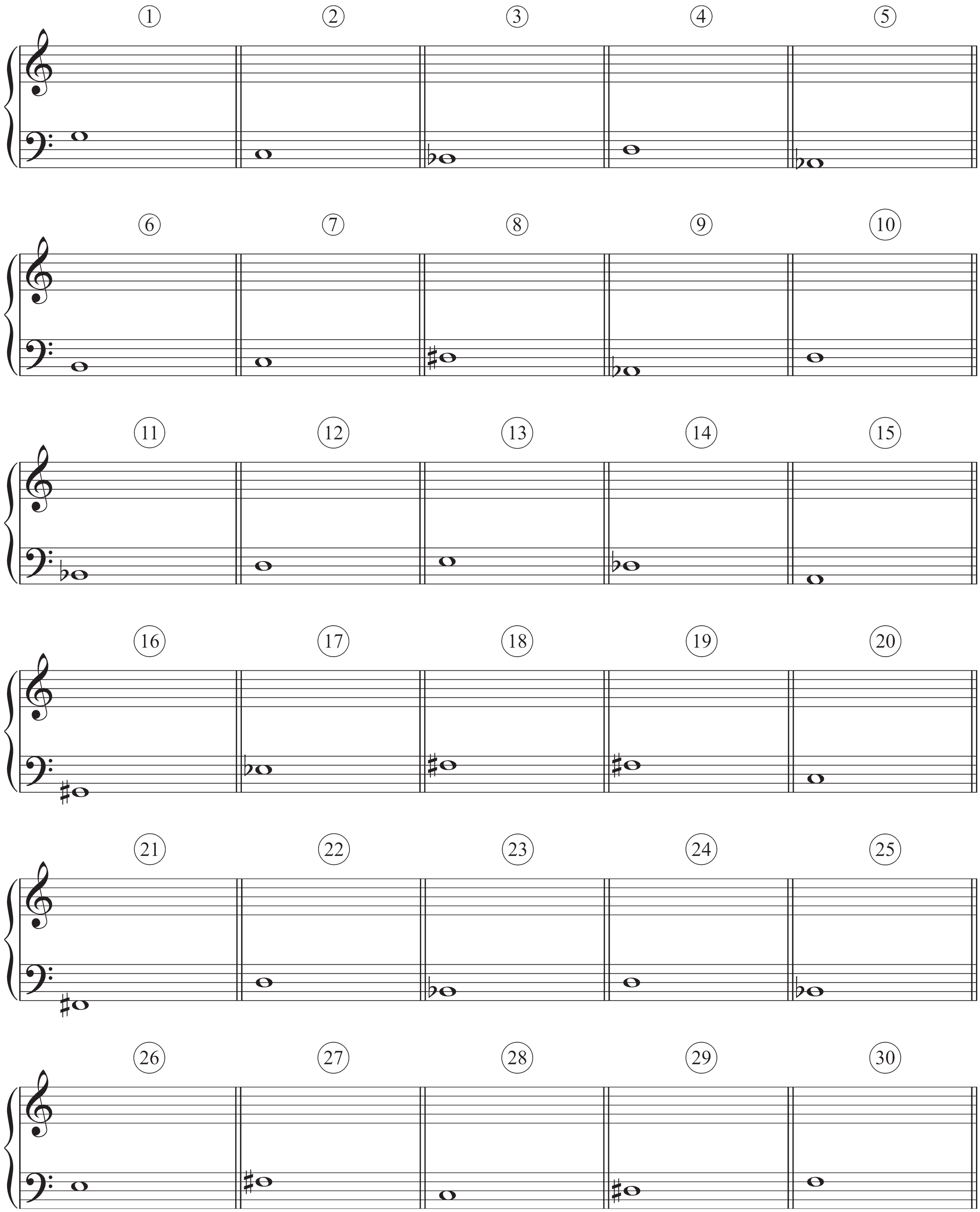
Track 26 contains **THIRTY** randomly chosen dominant 7th or intermediary four-part chords in root position. Identify. (Answer Key)

Track 26



Track 27 contains **THIRTY** randomly chosen four-part chords orchestrated with various "drop 2" voicings. Identify. (Answer Key)

Track 27

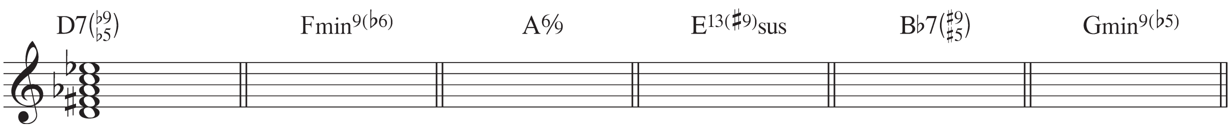


CHAPTER FIVE

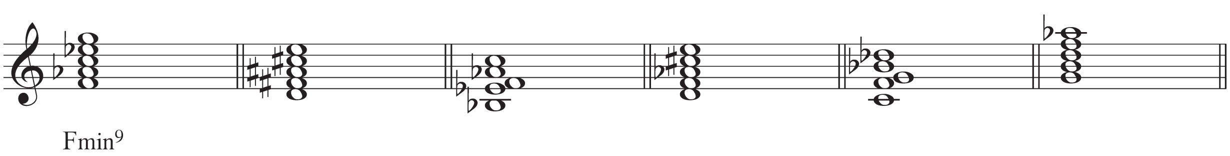
Five-Part Chords

WRITTEN ASSIGNMENTS

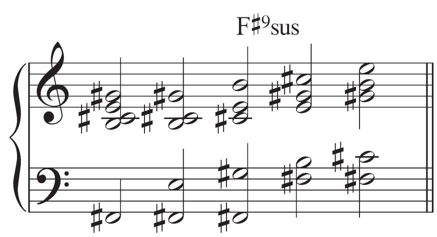
1. On the staff below, notate the following root position five-part chords.

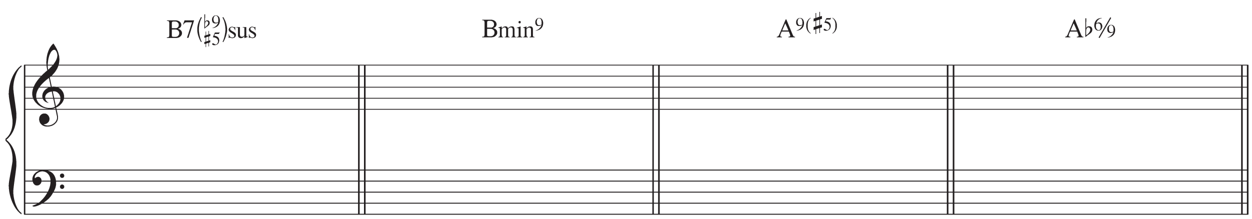


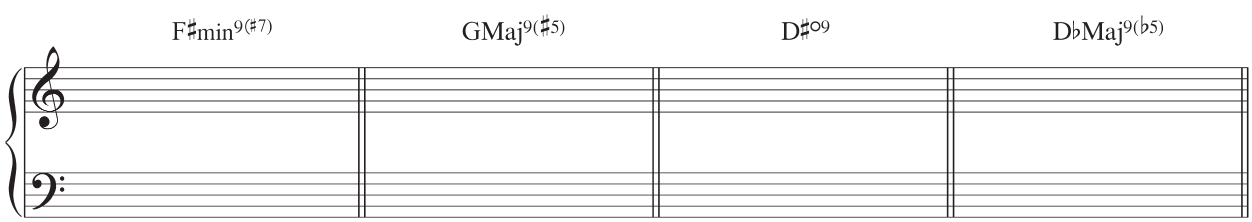
2. Analyze the following five-part chords with lead-sheet symbols.

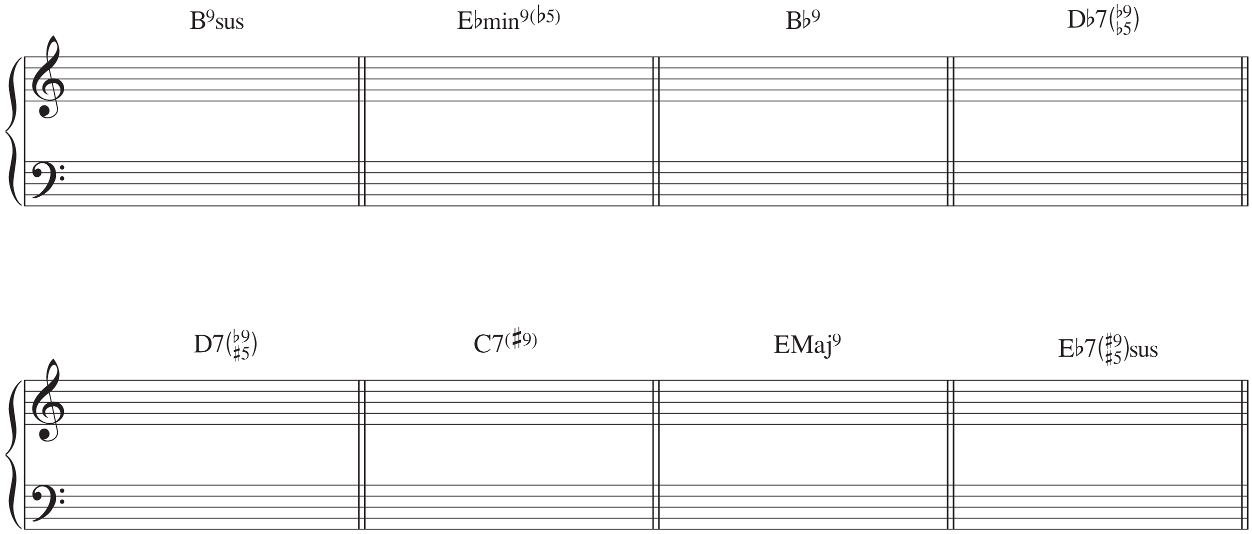


3. Create four "drop 2" voicings for the following close position five-part chords.









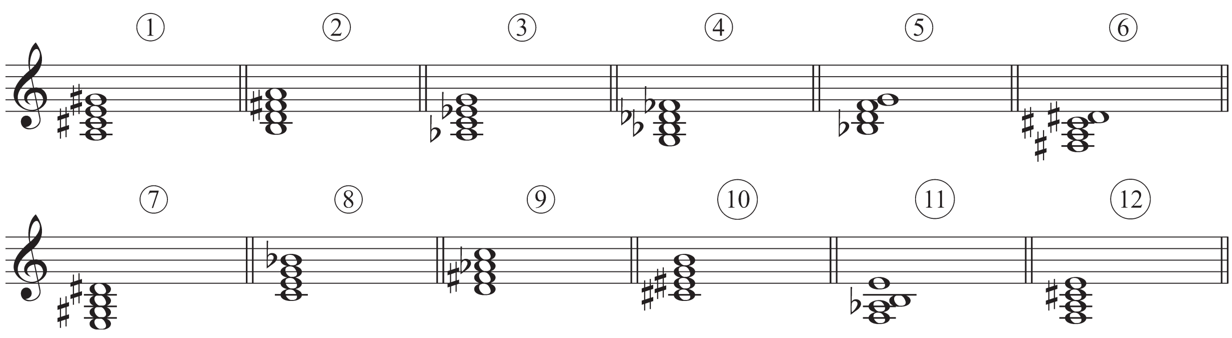
EAR TRAINING DRILLS

Instructions for Tracks 28–34

Each track contains **TWELVE** randomly chosen four-part chords or incomplete five-part chords (without the fifth or the major third). Sing/play the assigned extension. After a brief pause, the answer is given.

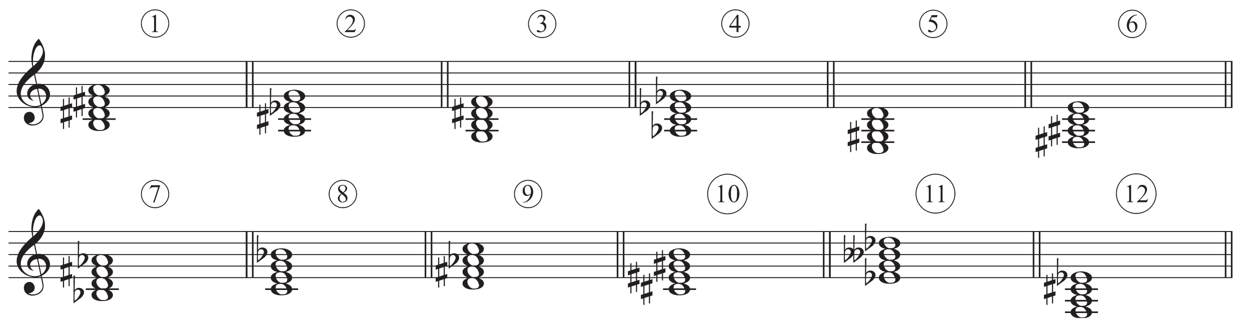
Track 28: Sing/play a **major 9th**

Track 28



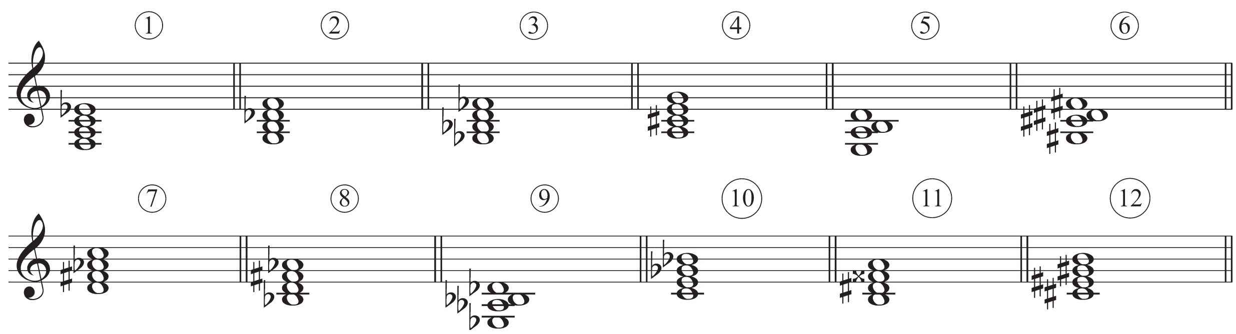
Track 29: Sing/play a ♭**9th**

TRACK 29



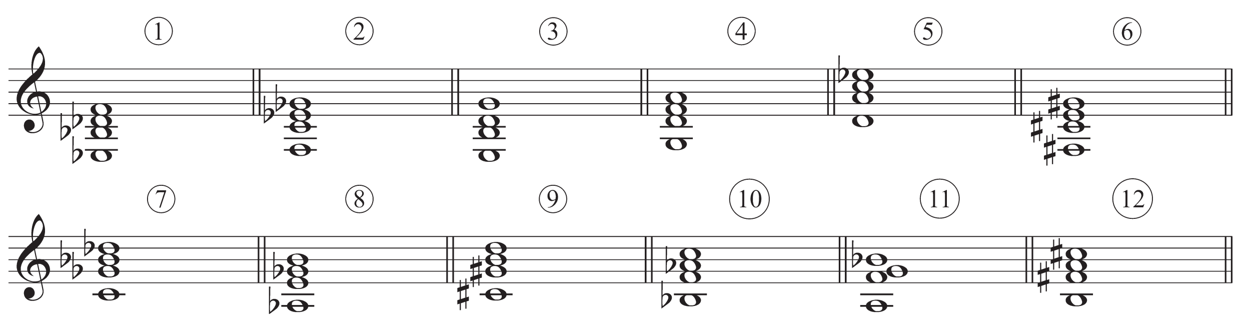
Track 30: Sing/play a ♯**9th**

TRACK 30



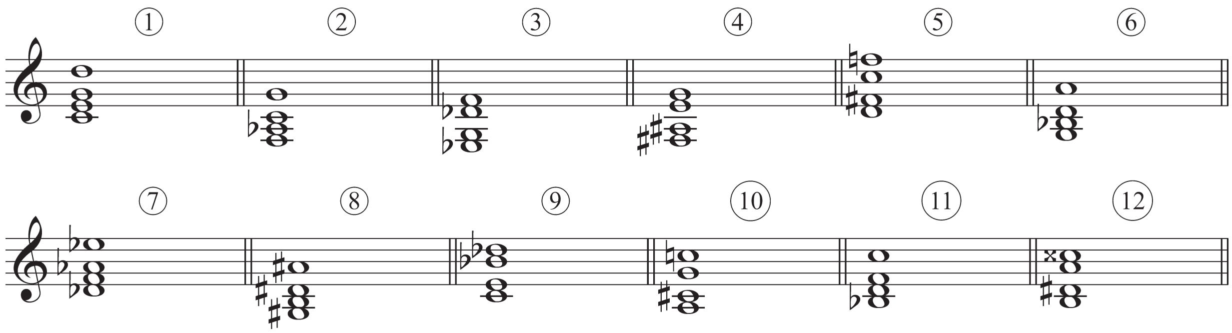
Track 31: Sing/play a **perfect 11th**

TRACK 31



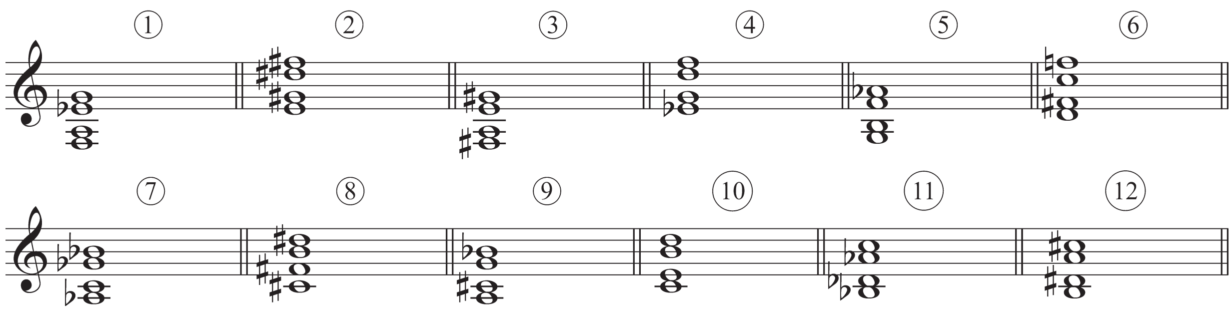
Track 32: Sing/play a **major 13th**

TRACK 32



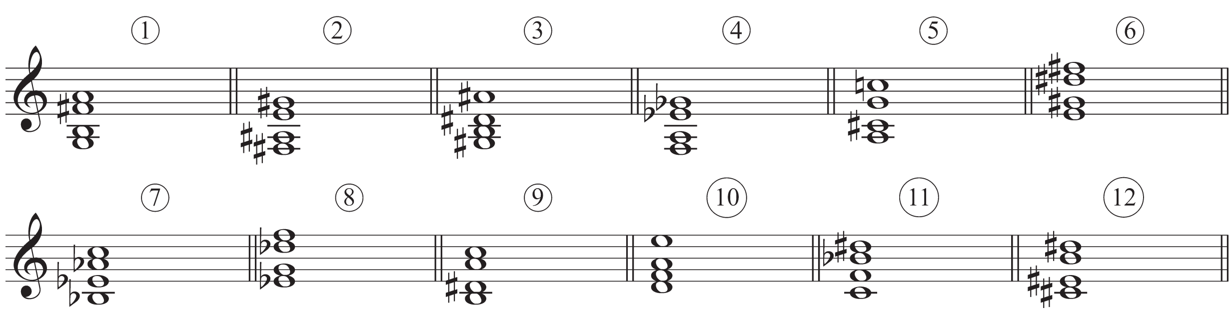
Track 33: Sing/play a **♭5th/♯11th**

TRACK 33



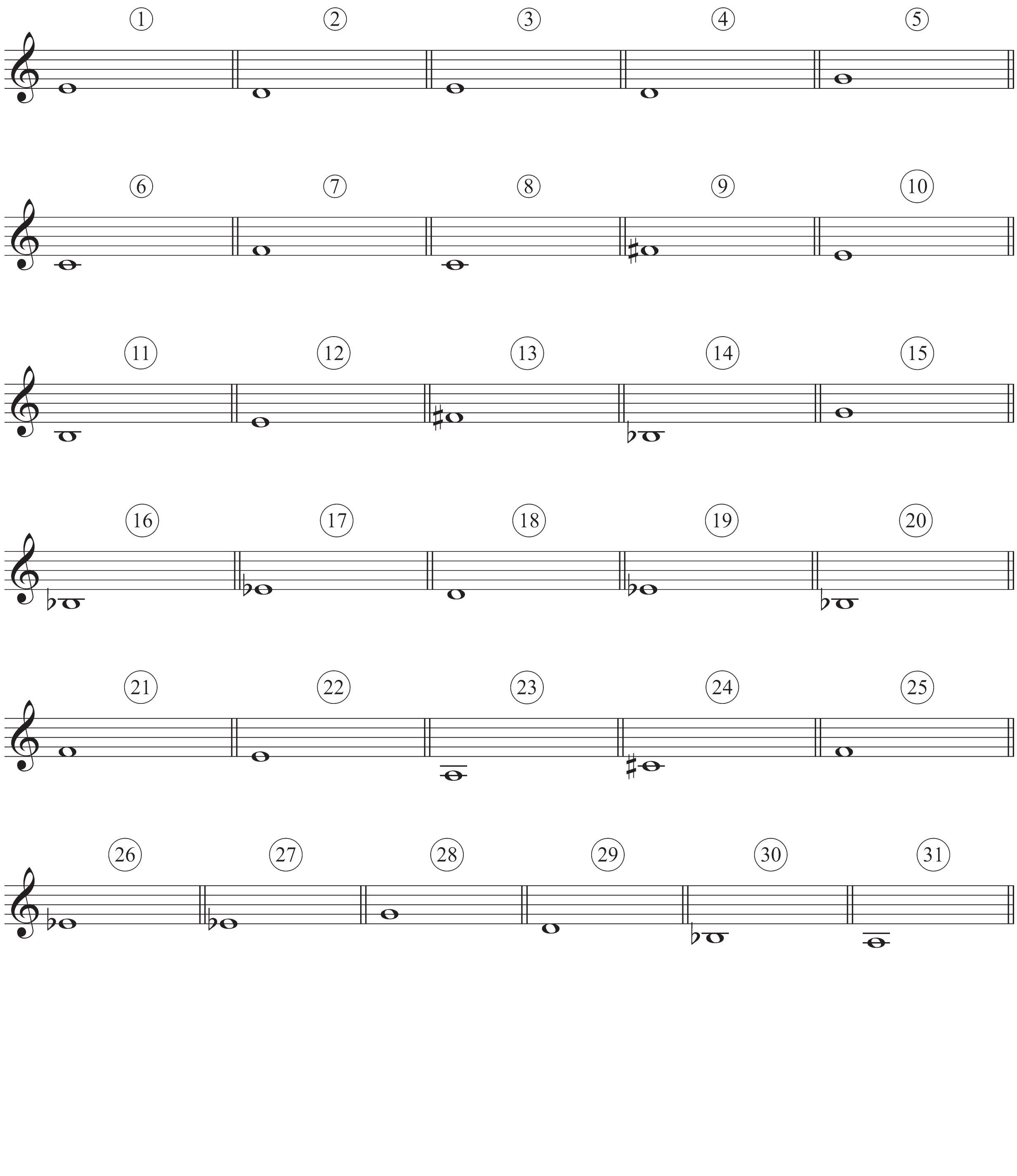
Track 34: Sing/play a **♯5th/♭13th**

TRACK 34



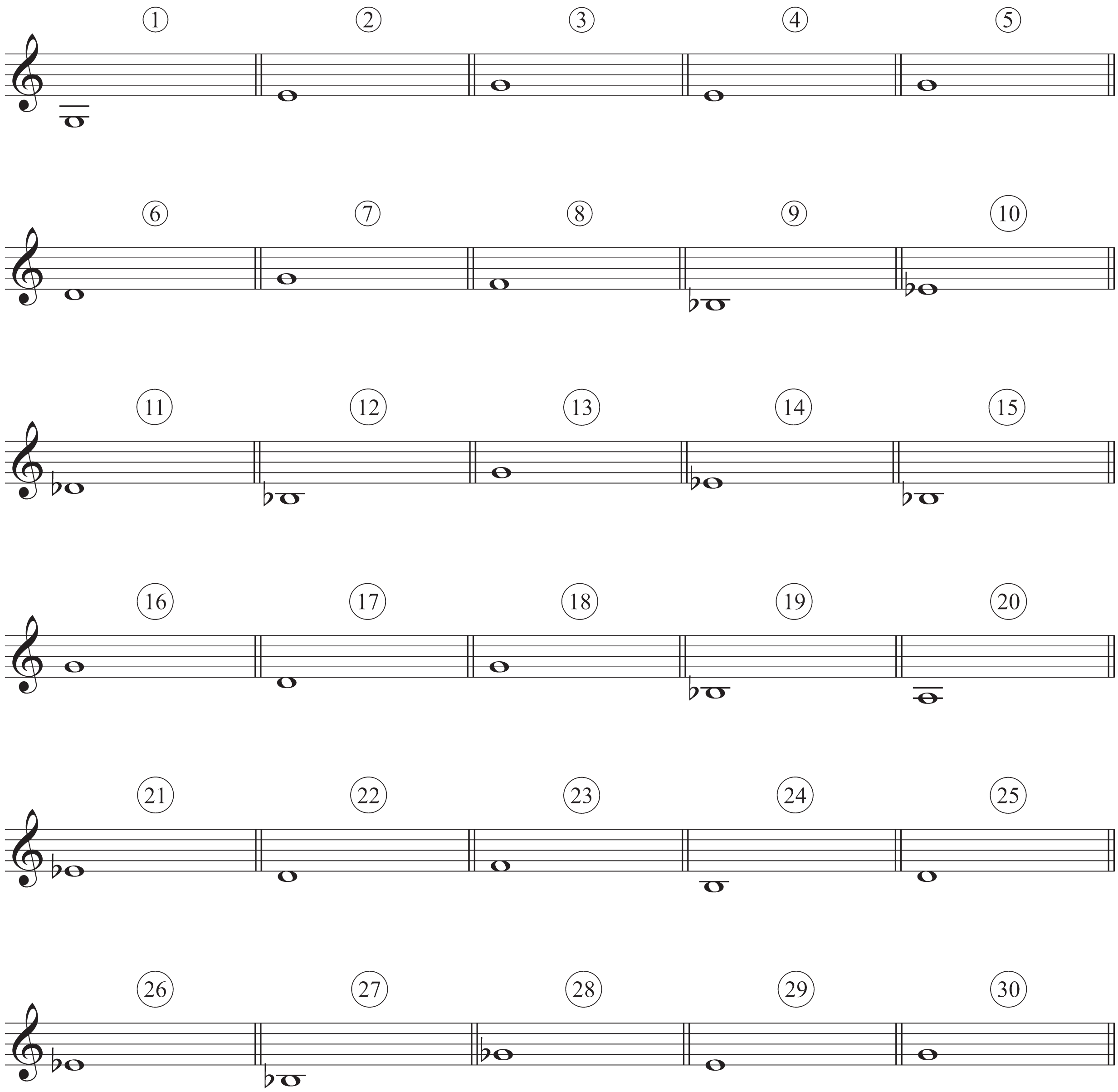
<u>Track 35</u> contains **<u>THIRTY-ONE</u>** randomly chosen major, minor, or intermediary five-part chords in root position. Each chord is first played melodically and then harmonically. Identify the type of each chord. (Answer Key)

Track 35



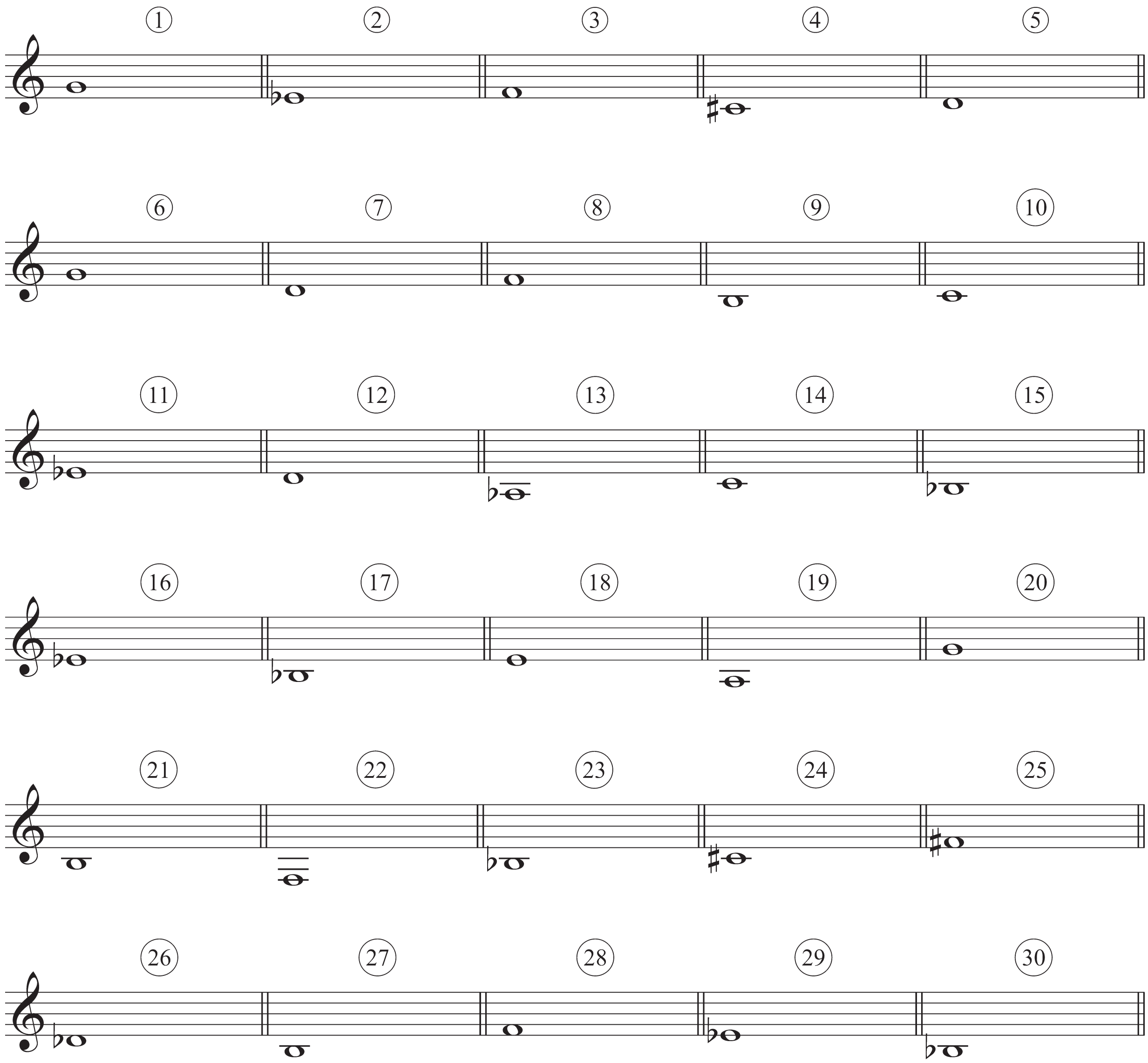
Track 36 contains **THIRTY** randomly chosen dominant 7th five-part chords in root position. Identify. (Answer Key)

Track 36



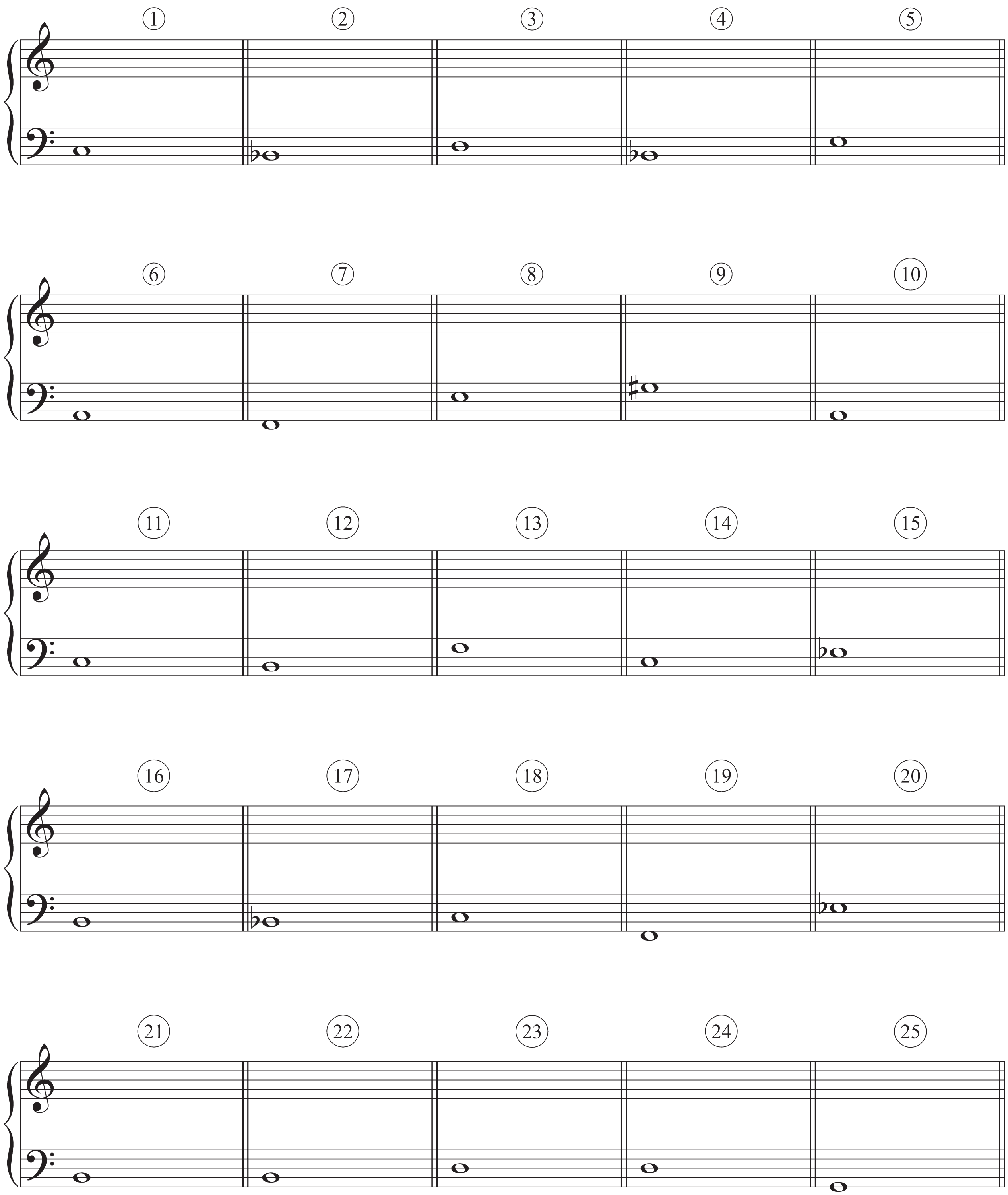
Track 37 contains **THIRTY** randomly chosen suspended dominant five-part chords in root position. Identify. (Answer Key)

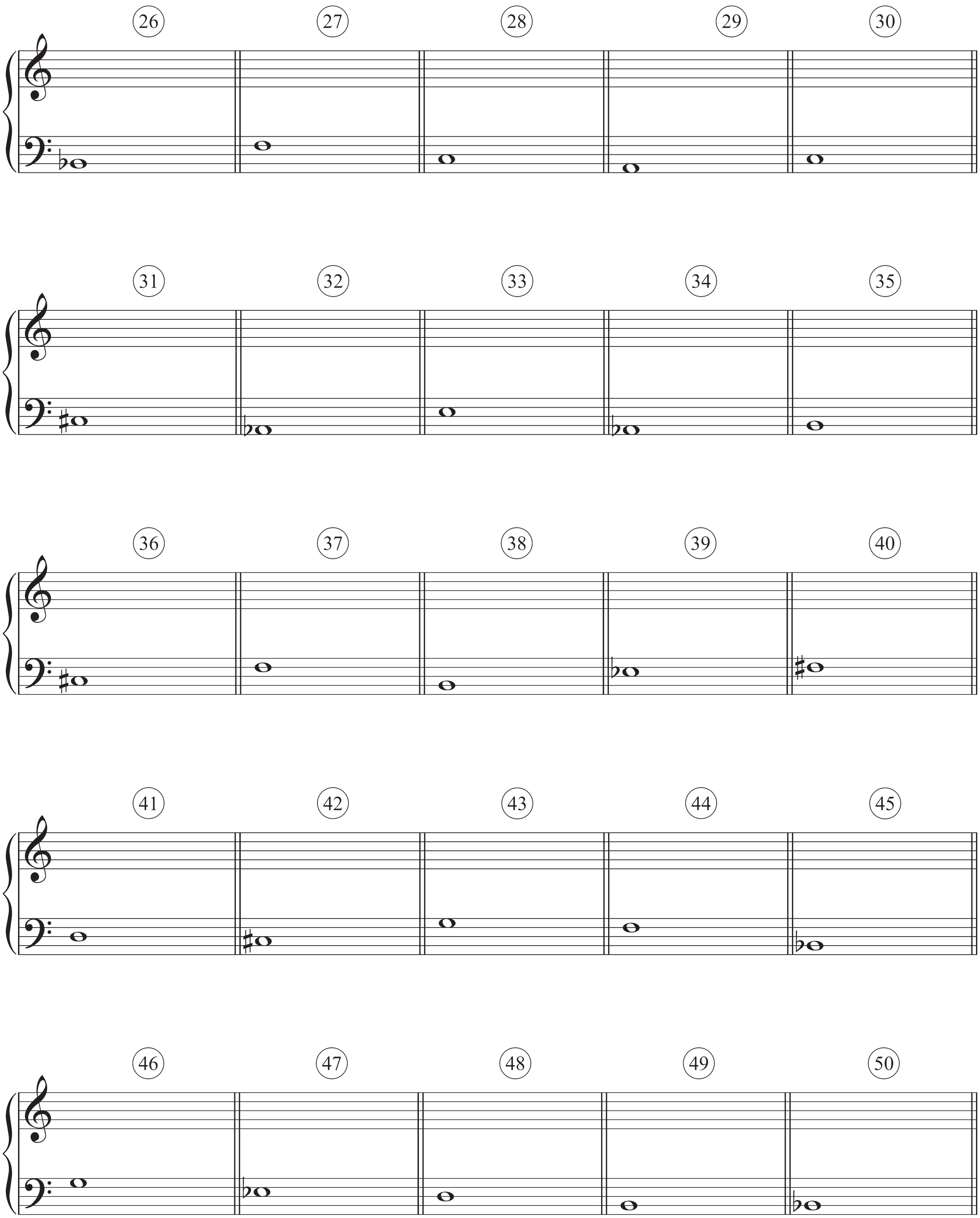
TRACK 37



Track 38 contains **FIFTY** randomly chosen five-part chords orchestrated with various “drop 2” voicings. Identity. (Answer Key)

Track 38



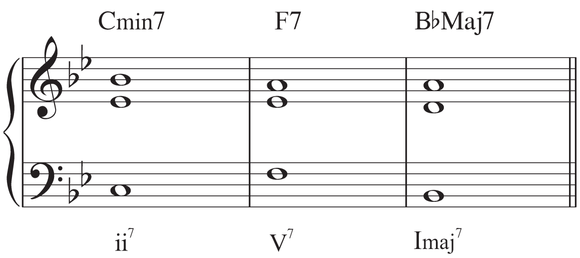

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CHAPTER SIX

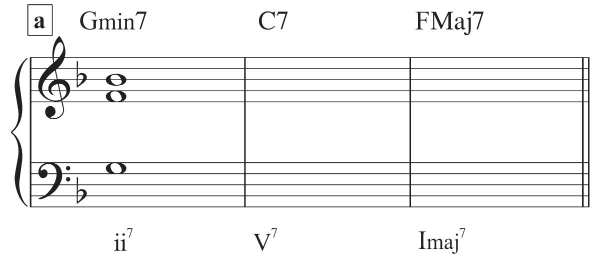
The II–V–I Progression

WRITTEN ASSIGNMENTS

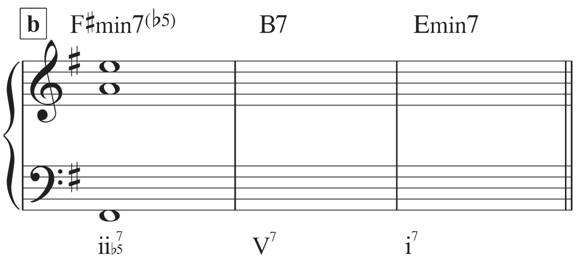
1. On the staff below, notate the following progressions using guide tones only.



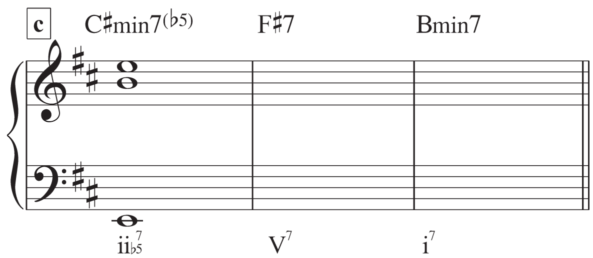
a



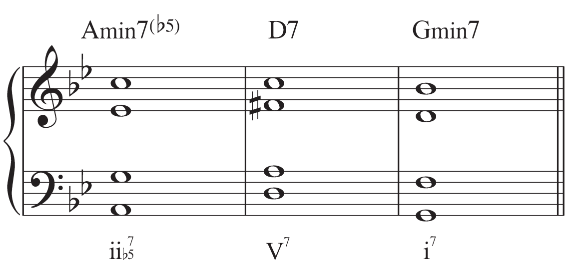
b



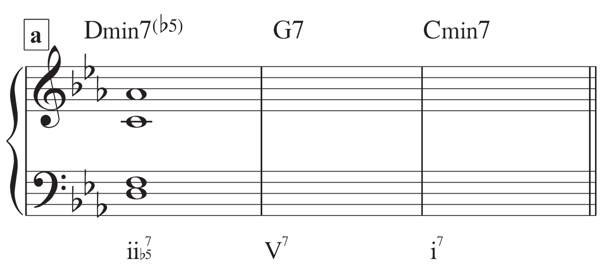
c



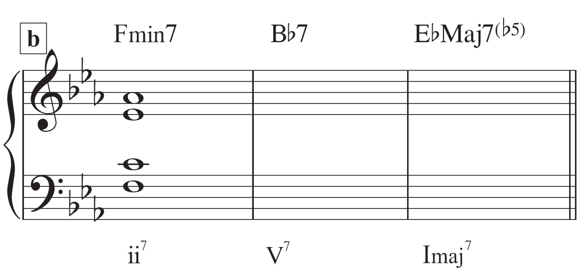
2. Notate the following progressions using "drop 2" four–part voicings.



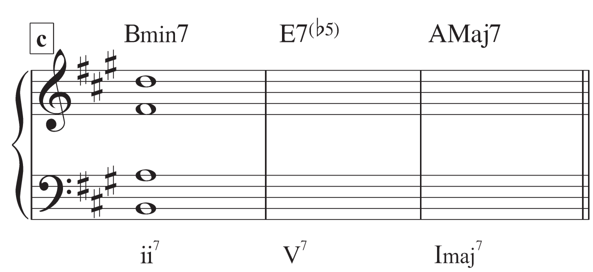
a



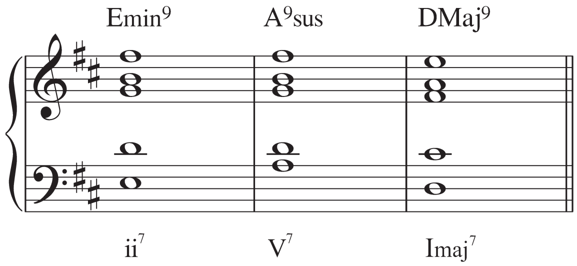
b

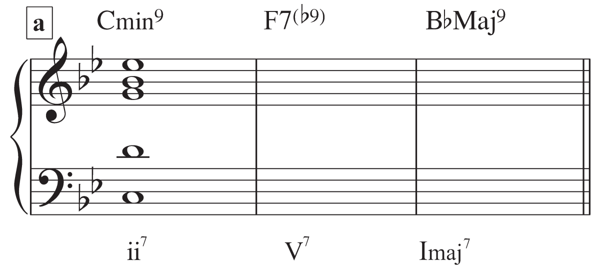


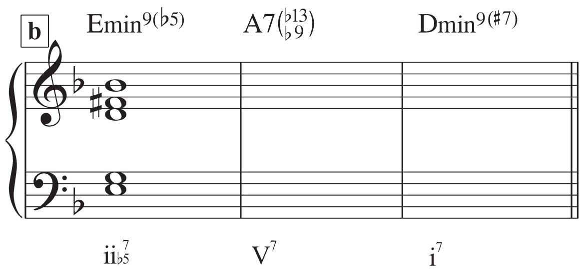
c

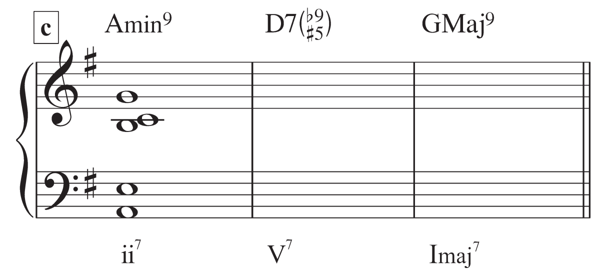


3. Notate the following progressions using "drop 2" five–part voicings.

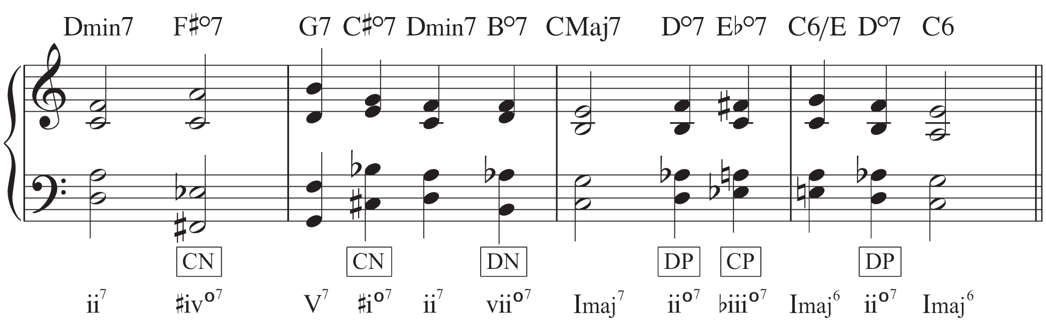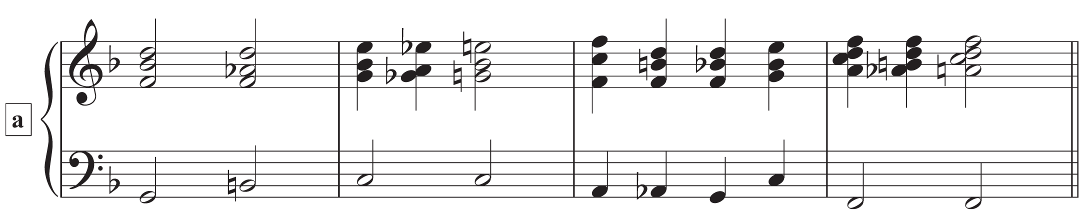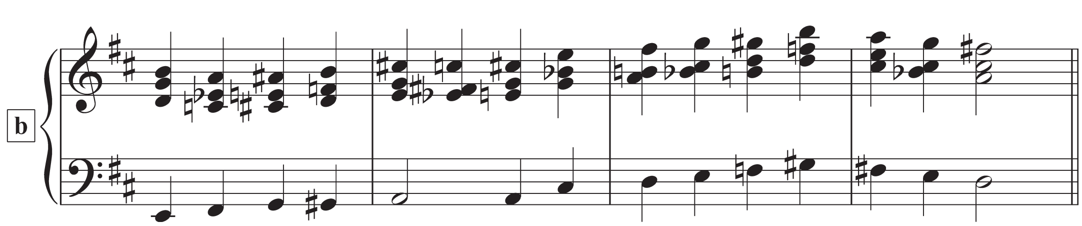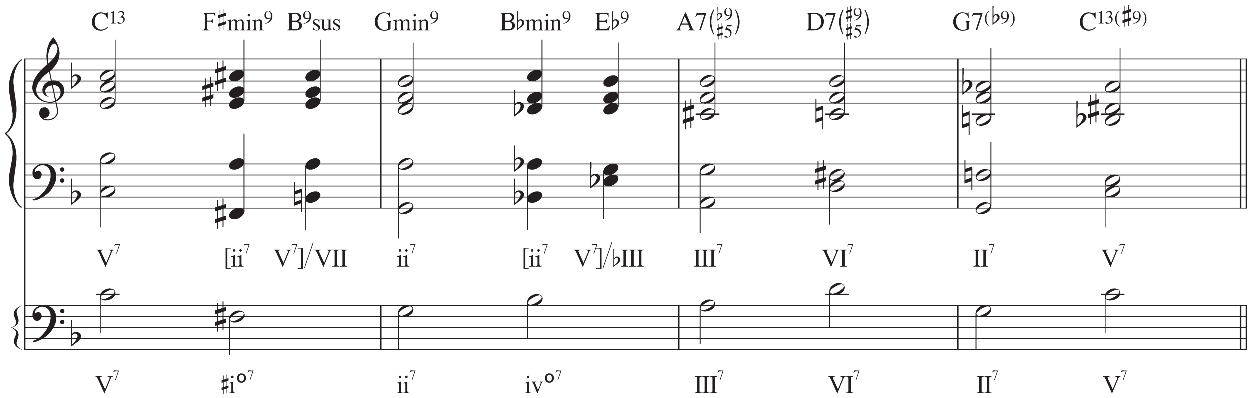








4. Each of the following progressions contains various types of the diminished 7th chord. Identify their function within the progression and analyze with lead-sheet notation and Roman numerals.

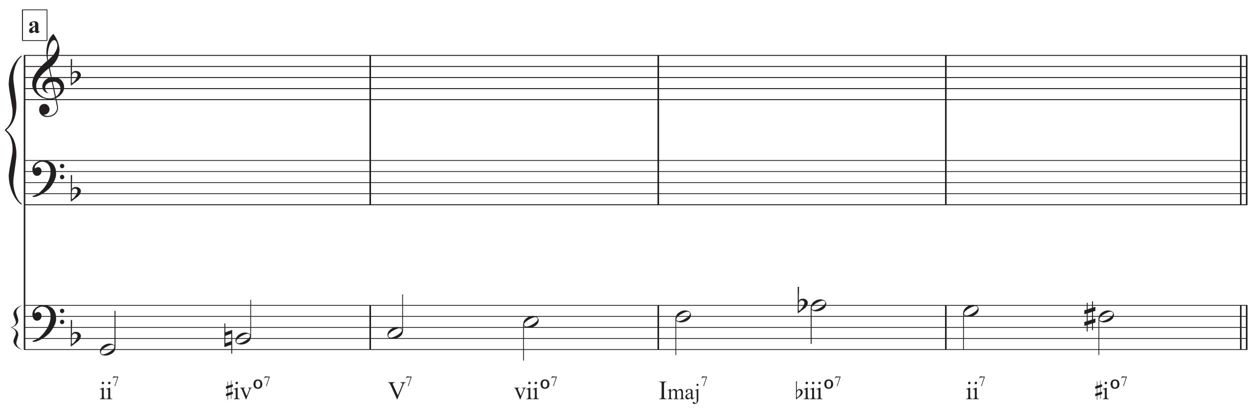






5. The following progression contains different diminished 7th chords. Transform the diminished 7ths into [ii⁷–V⁷]/X harmonic elisions and realize it with “drop 2” five-part voicings.





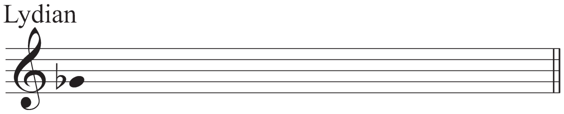
CHAPTER SEVEN

Modes

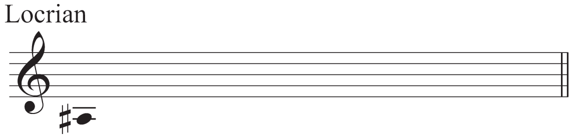
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following diatonic modes.

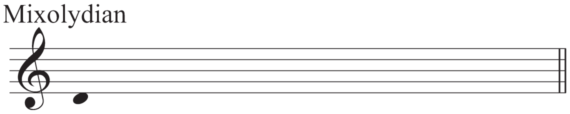
Lydian



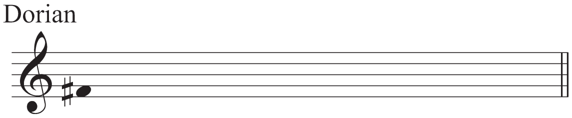
Locrian



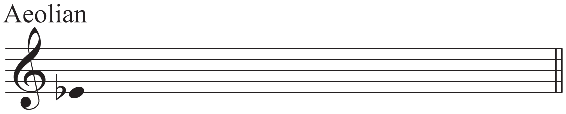
Mixolydian



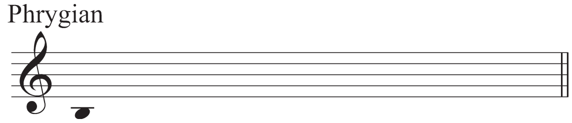
Dorian



Aeolian

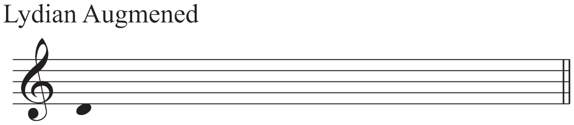


Phrygian

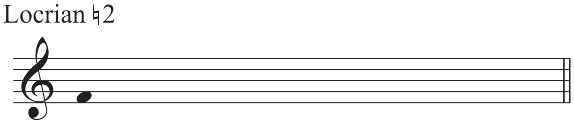


2. On the staff below, notate the following chromatic modes.

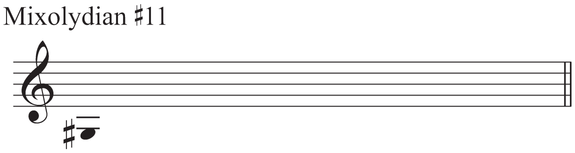
Lydian Augmened



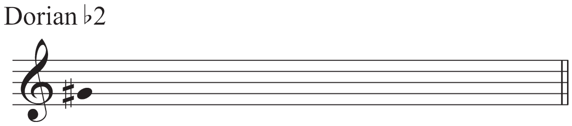
Locrian ♮2



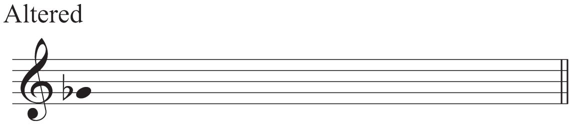
Mixolydian ♯11



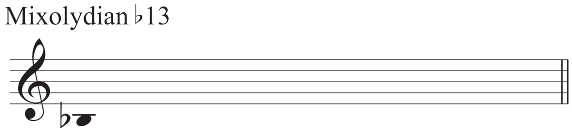
Dorian ♭2



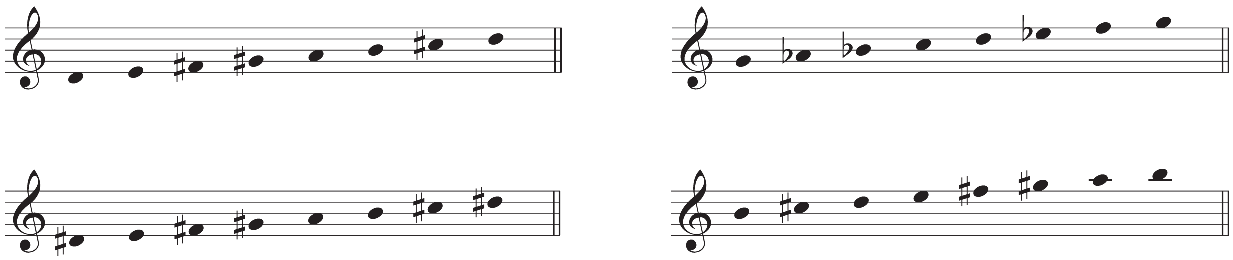
Altered



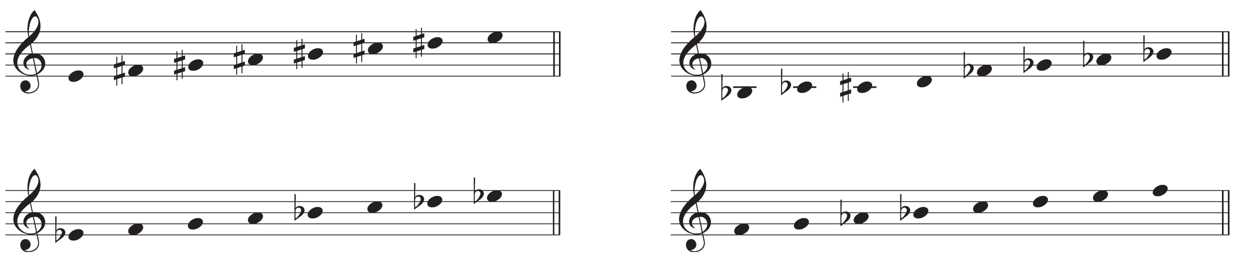
Mixolydian ♭13



3. Identify the following diatonic modes. Analyze their pitch content in terms of chord tones, beauty marks, and extensions.



4. Identify the following chromatic modes. Analyze their pitch content in terms of chord tones, beauty marks, and extensions.

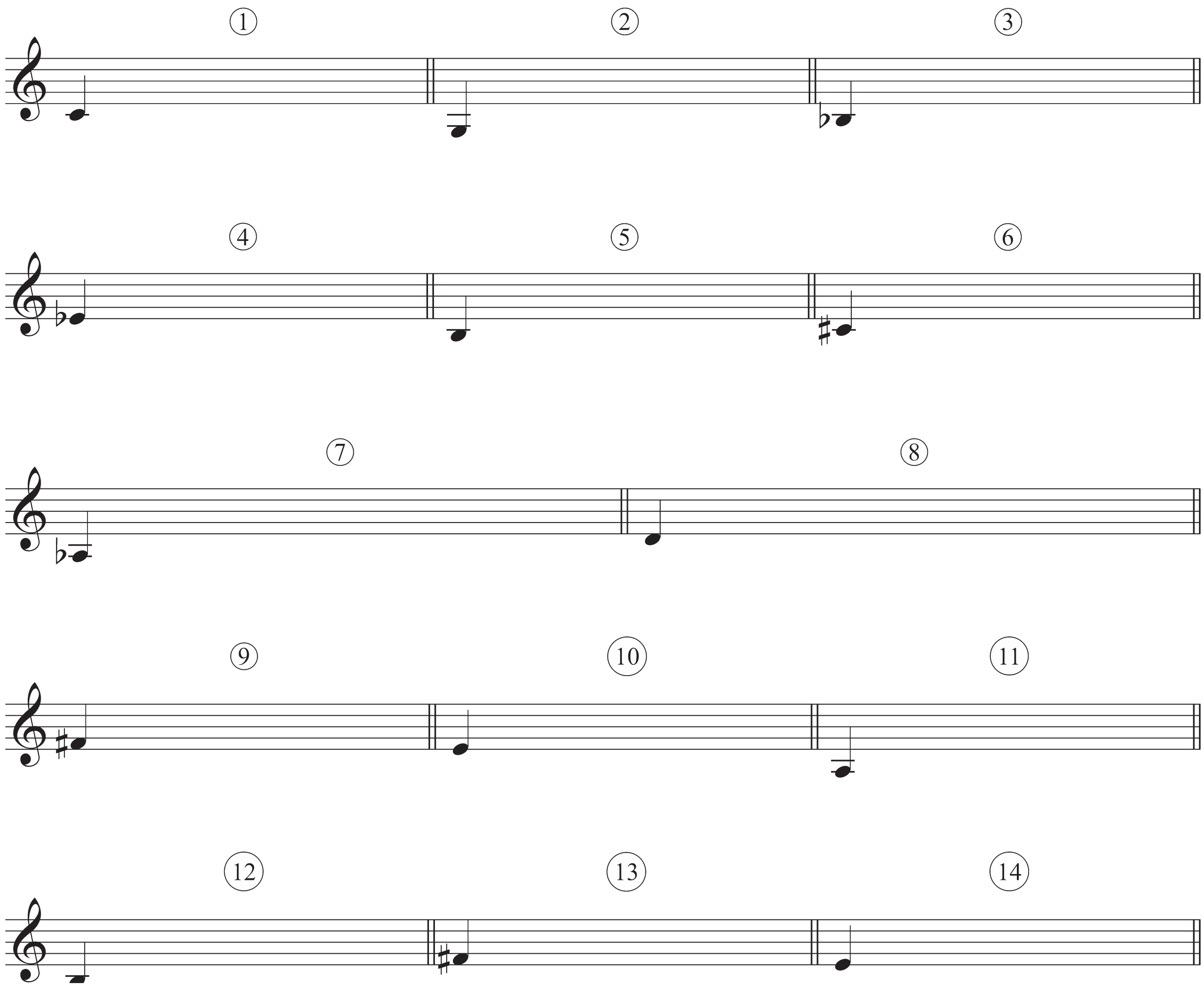


5. Compose an 8-bar modal phrase for each of the following modes: C Phrygian, G Lydian, D Melodic Minor, A Lydian Augmented, E Locrian, B Ionian, F♯ Dorian, D♭ Altered, A♭ Mixolydian, E♭ Mixolydian ♯11, B♭ Dorian ♭2, F Aeolian, G Locrian ♮2, and E♭ Mixolydian ♭13. (Answer not provided)

EAR TRAINING DRILLS

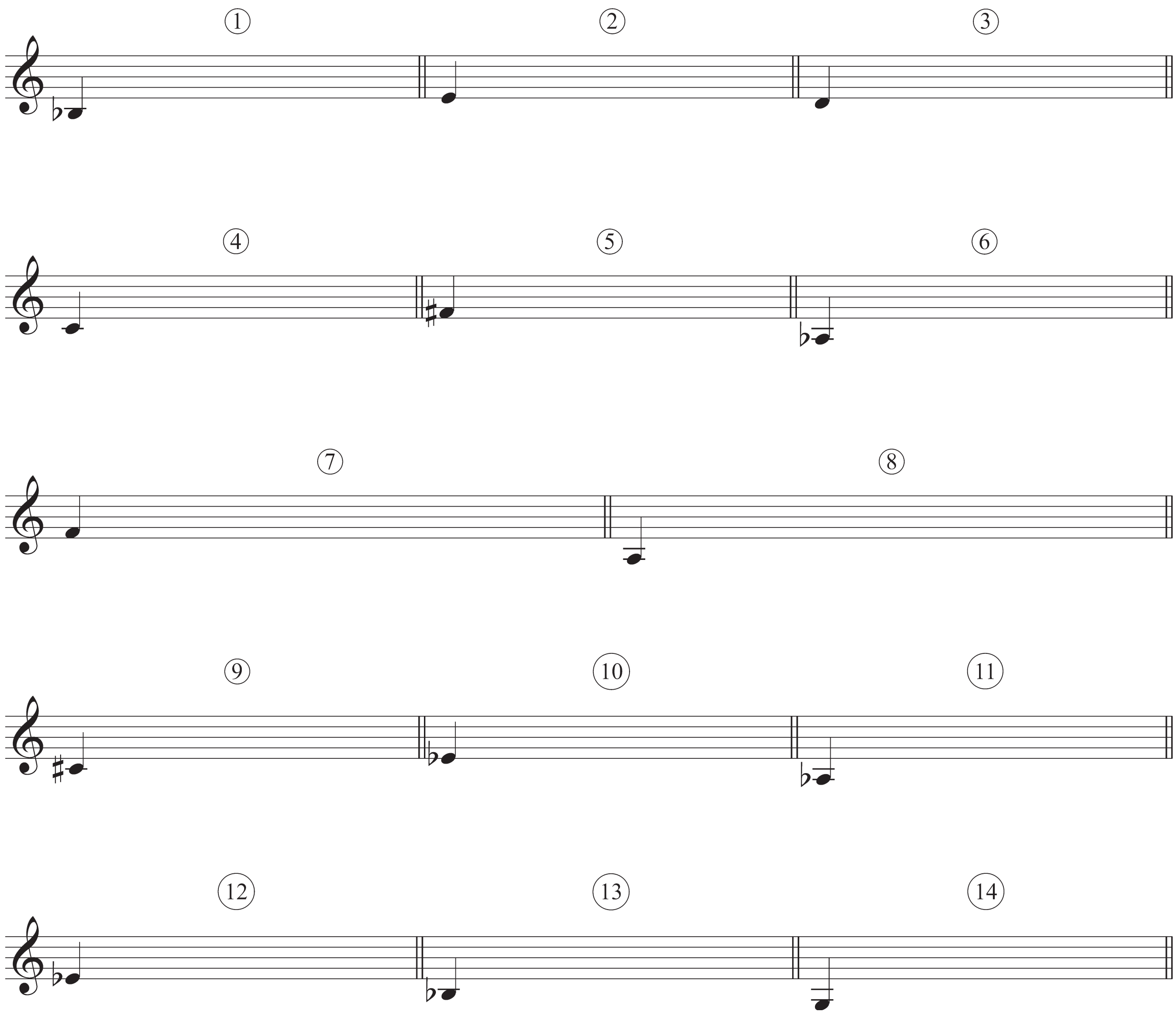
<u>Track 39</u> contains **<u>FOURTEEN</u>** diatonic modes. Identify their names. (Answer Key)

Track 39



Track 40 contains **FOURTEEN** chromatic modes. Identify. (Answer Key)

Track 40

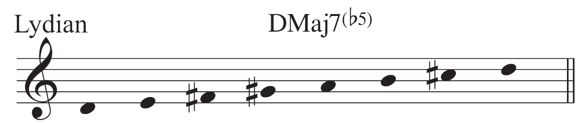


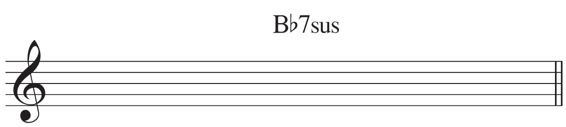
CHAPTER EIGHT

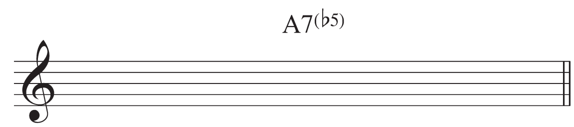
Chord–Scale Theory

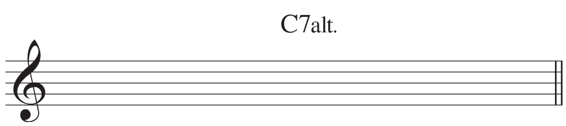
WRITTEN ASSIGNMENTS

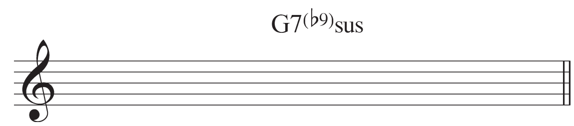
1. Notate a scale that establishes a convincing chord–scale relationship with the given chords.



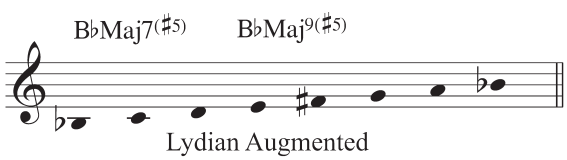


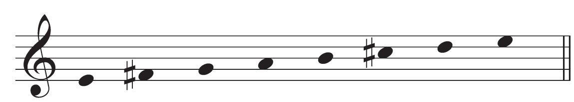


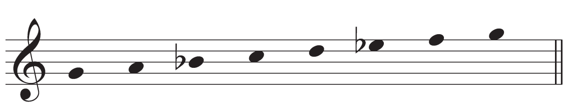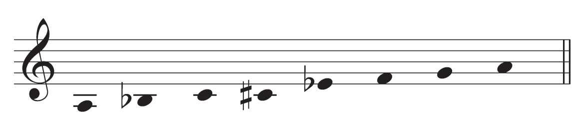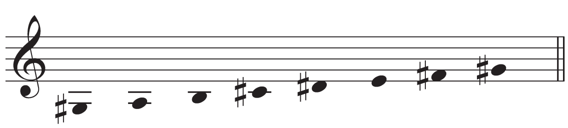




2. Provide chords that establish a convincing chord–scale relationship with the given scales.

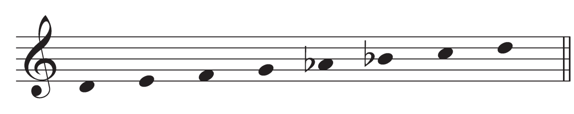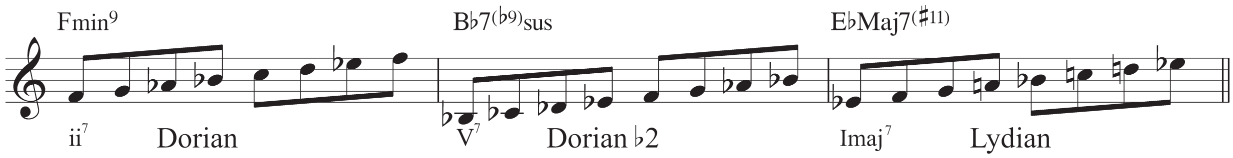






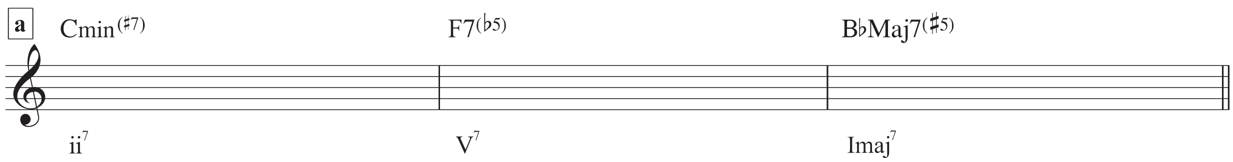


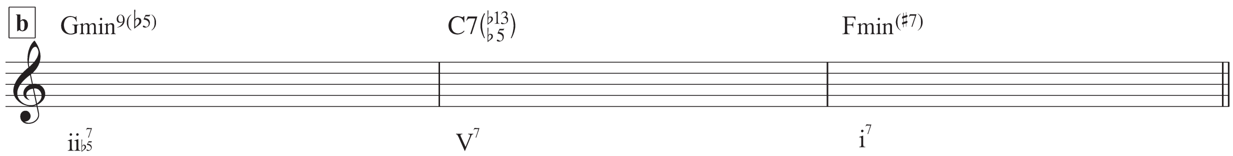


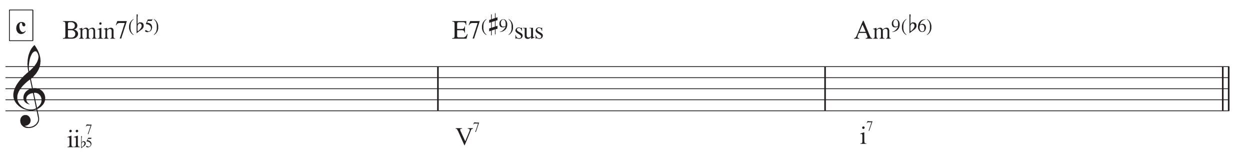


3. Using modes, establish a chord–scale relationship for the following harmonic progressions.
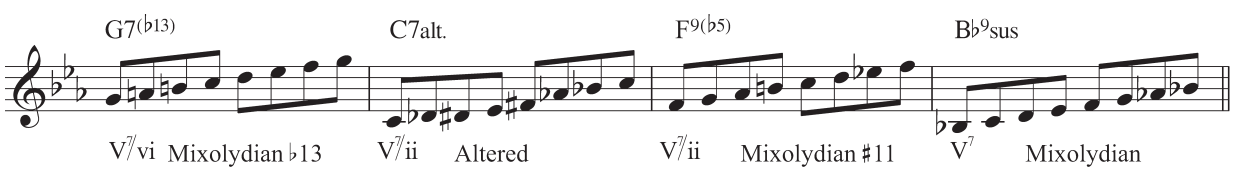


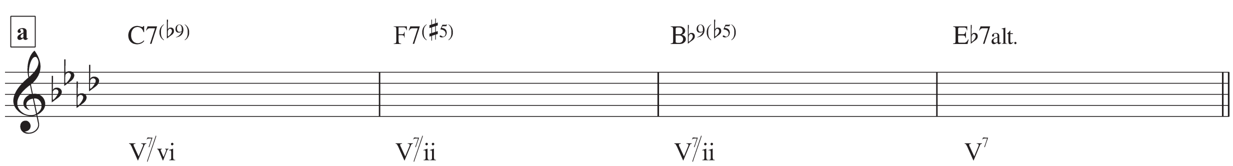


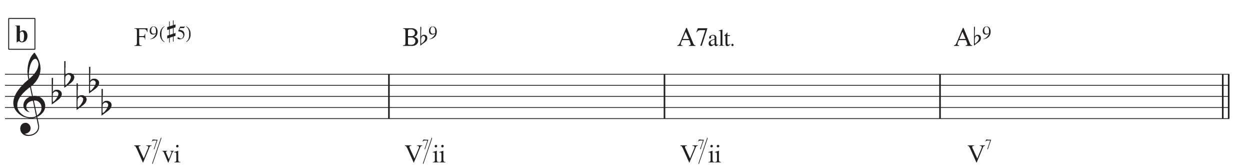




4. Using modes, establish a chord–scale relationship for the following harmonic progressions.
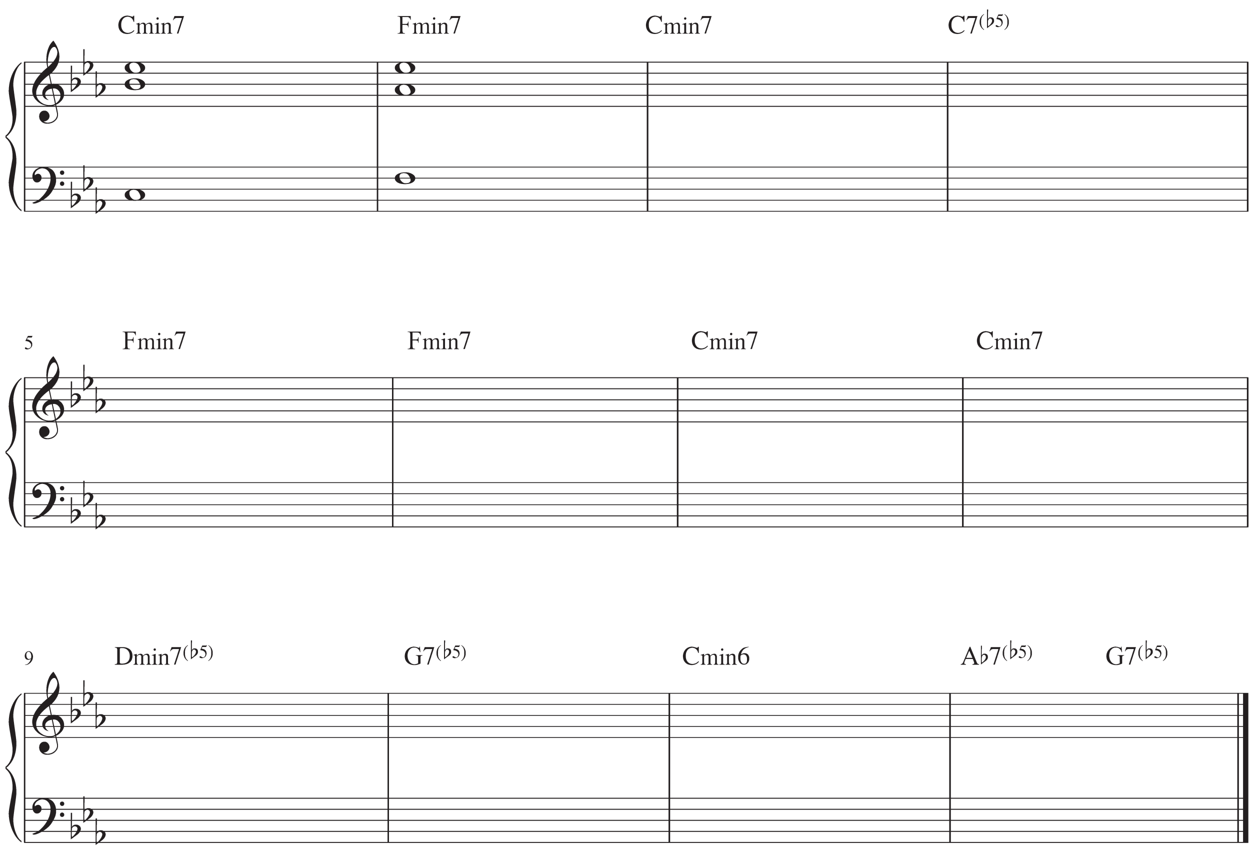






5. Write a modal composition for your instrument based on the following form: **A** (C Ionian: 8 mm.)—**B** (A♭ Mixolydian: 8 mm.)—**C** (B♭ Ionian: 8 mm.)—**D** (D Dorian ♭2: 8 mm.)—**E** (G Altered: 8 mm.). (Answer not provided)
6. Write a modal composition for your instrument based on a 32-bar AABA form using modes from different categories. (Answer not provided)

CHAPTER NINE
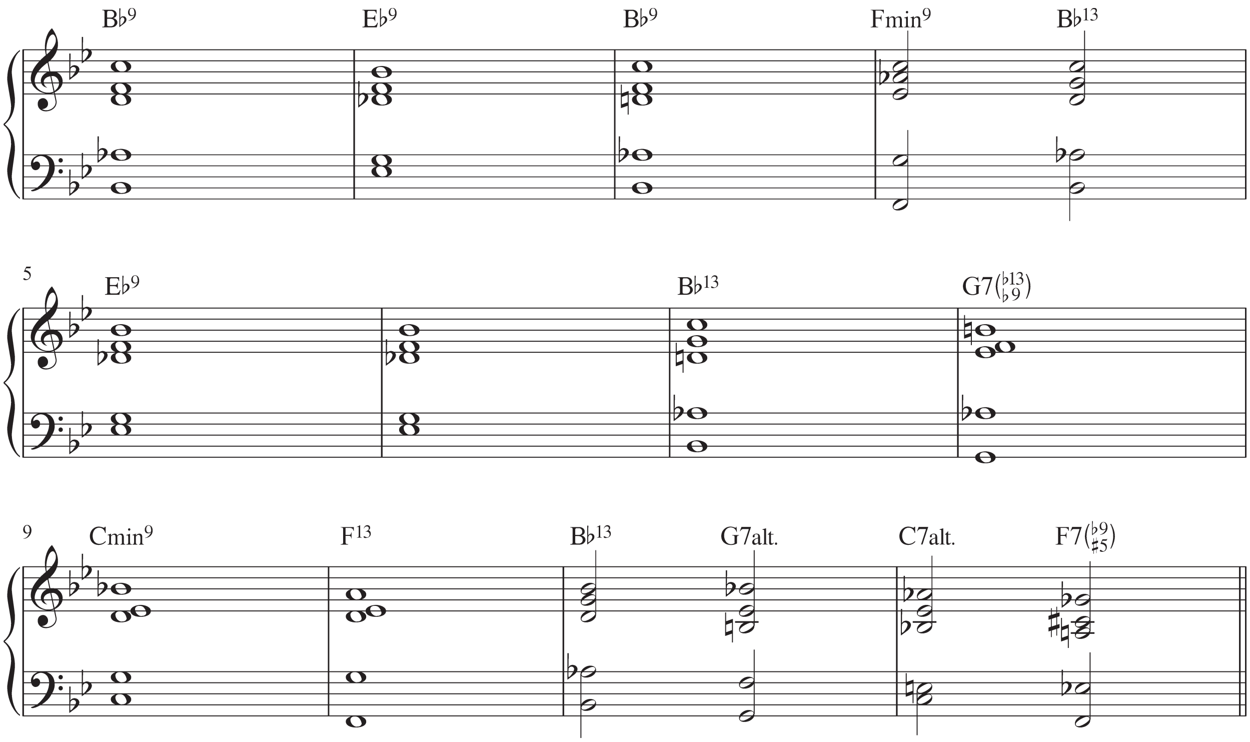
The Blues
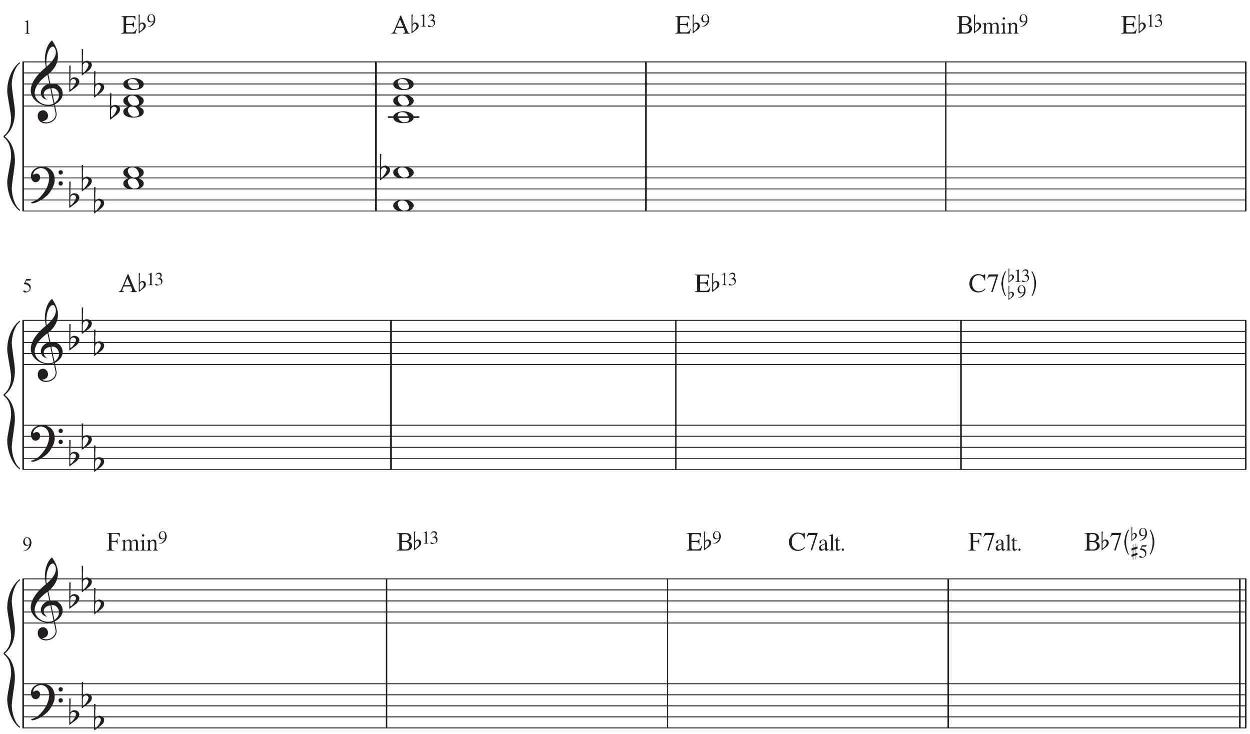
WRITTEN ASSIGNMENTS

1. Provide guide tones and bass notes for the minor blues progression given below.

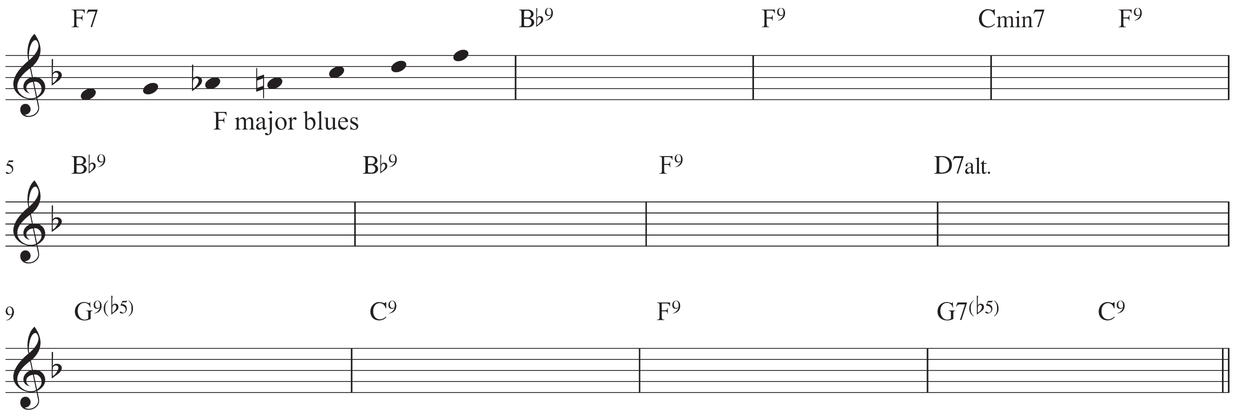


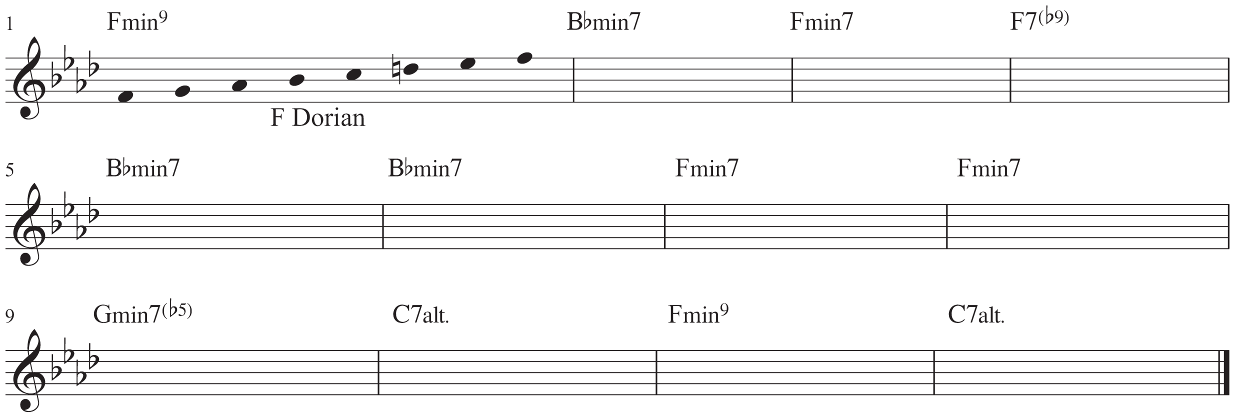
2. Analyze the chord structure and voice leading of the progression below. Realize the progression using "drop 2" five-part voicings.





3. Using different blues scales and modes provide chord–scale relationships for the following blues progressions.



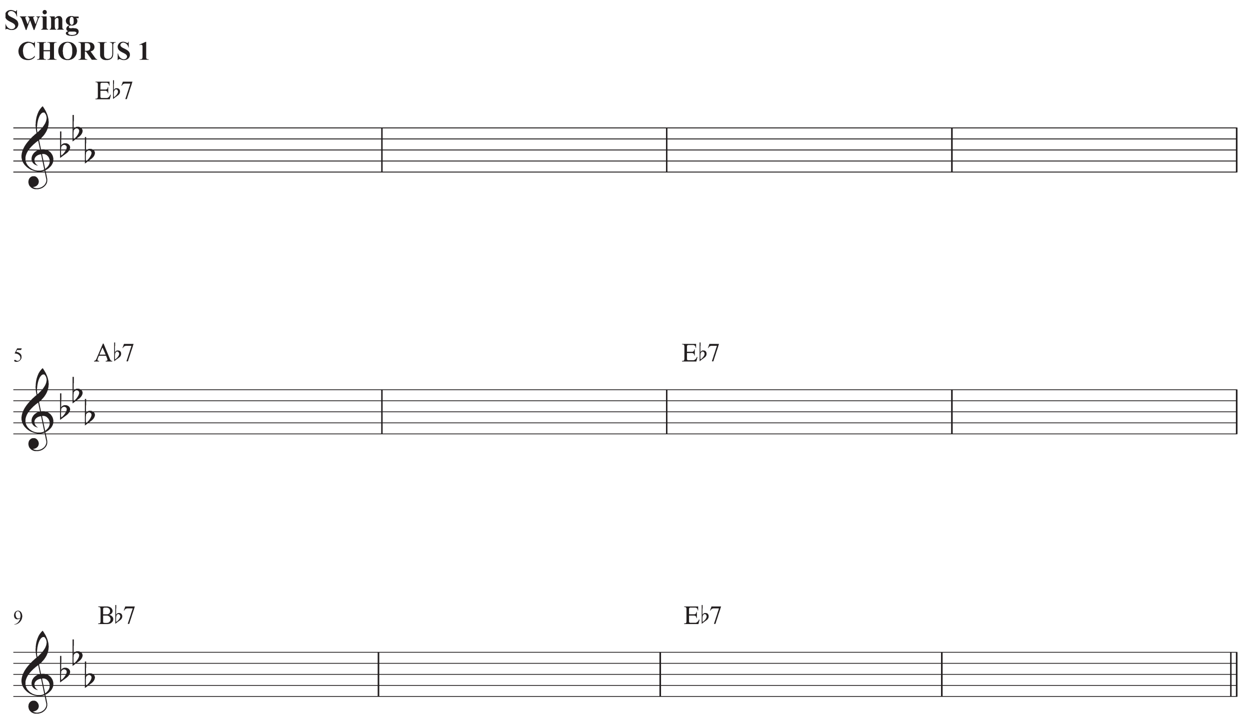


CHAPTER TEN

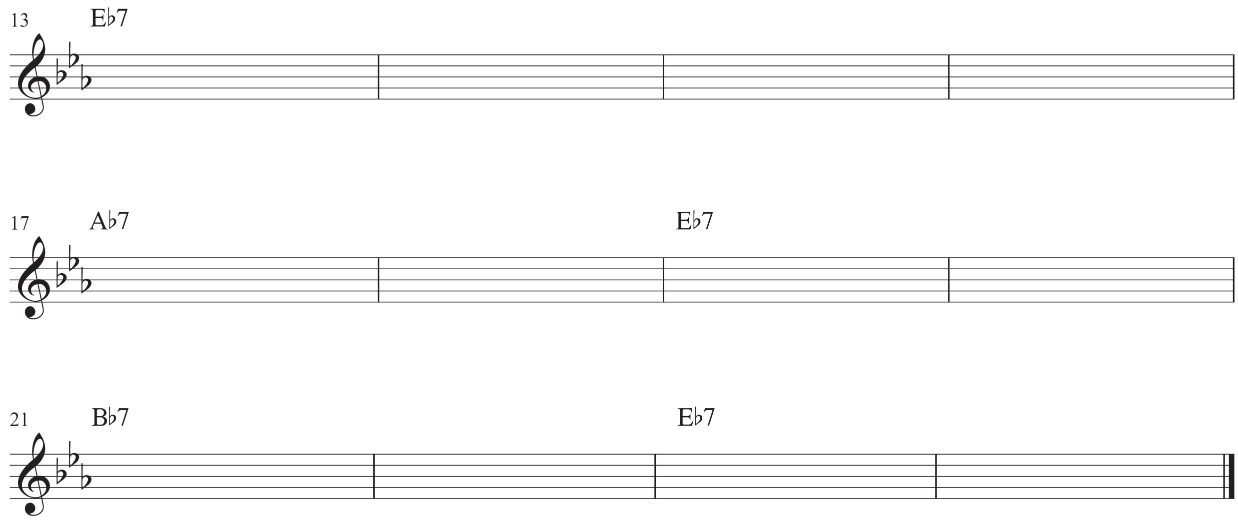
Improvisation

WRITTEN ASSIGNMENTS

1. Compose a blues solo using blues riffs *other* than those in figure 10.2 (TEXTBOOK). (Answer not provided)
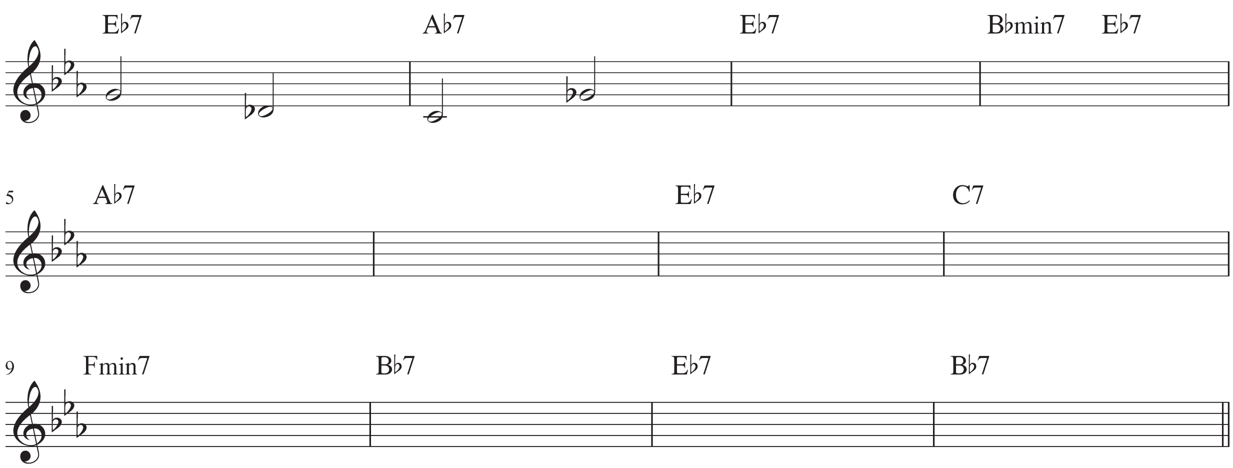


CHORUS 2

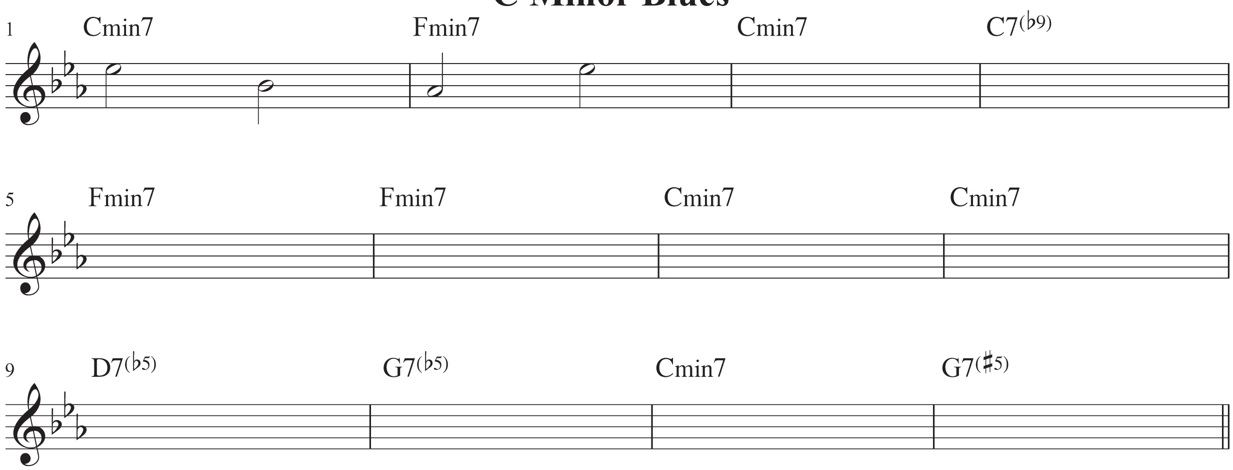


2. Notate the guide-tone line for the blues progressions given below. Use your guide-tone line to practice improvisation with the recording.
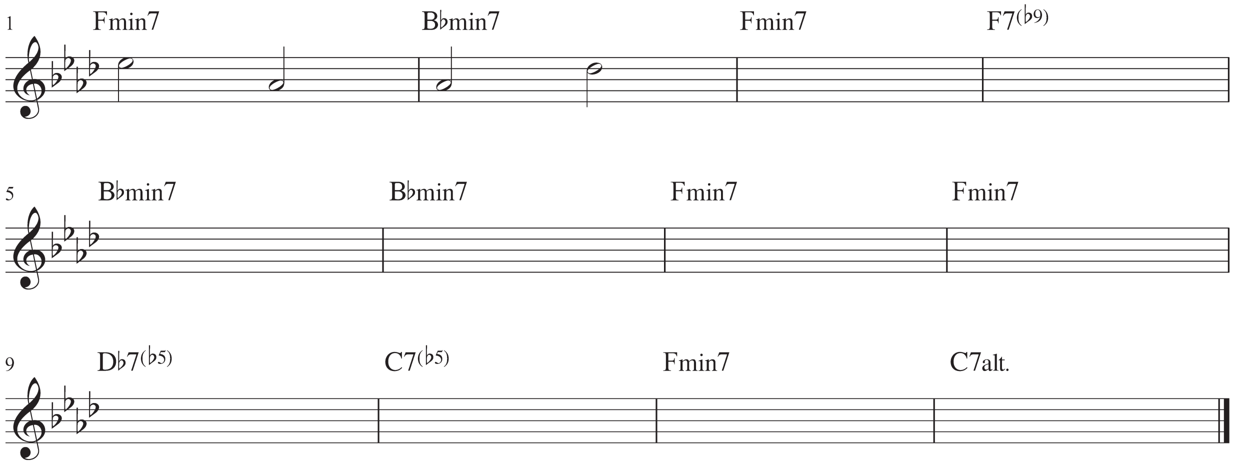
E♭ Blues



C Minor Blues
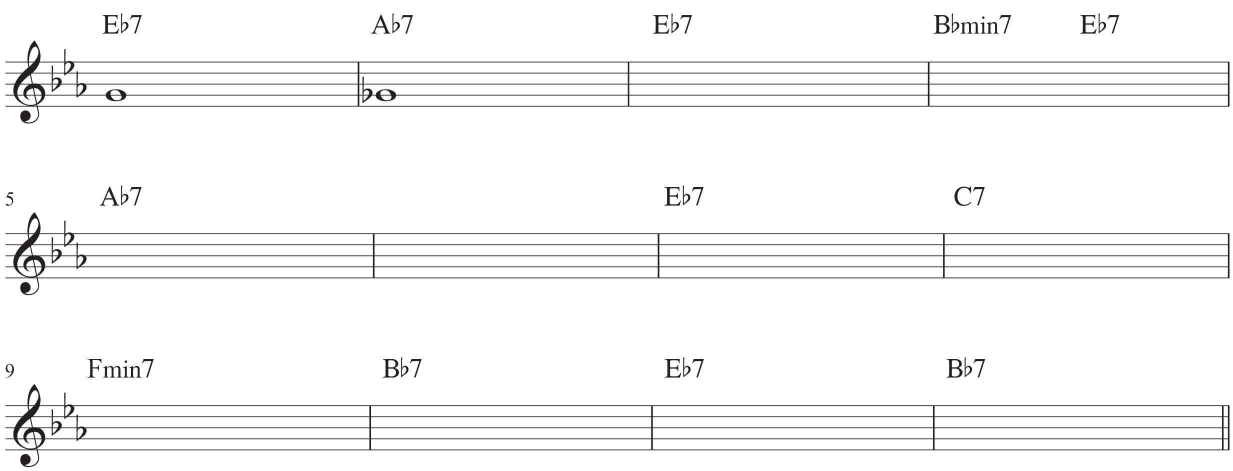


F Minor Blues

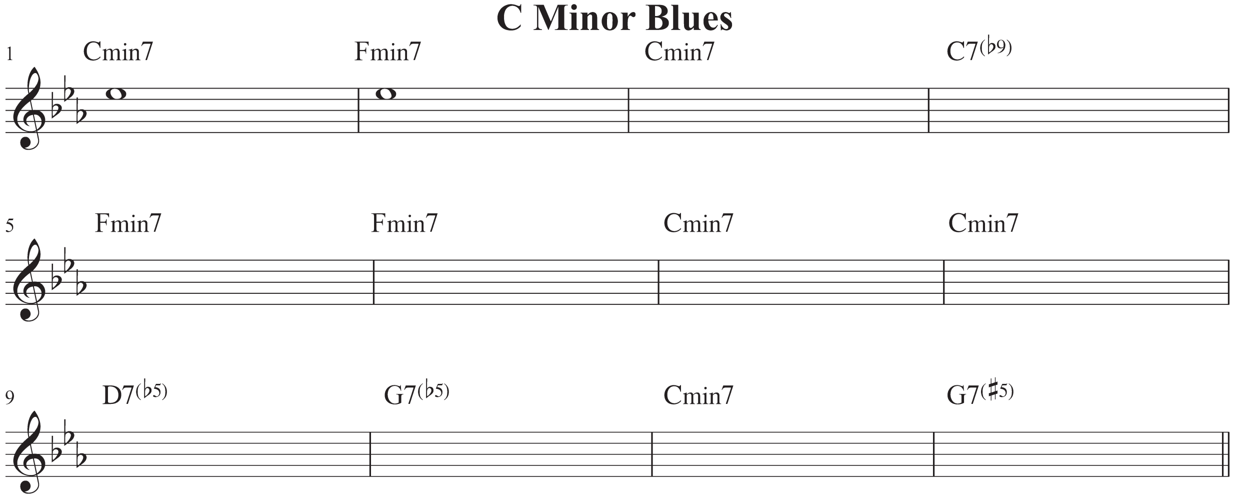


3. Write out a 3rd line for the blues progressions given below. Use your line to practice improvisation with the recording.

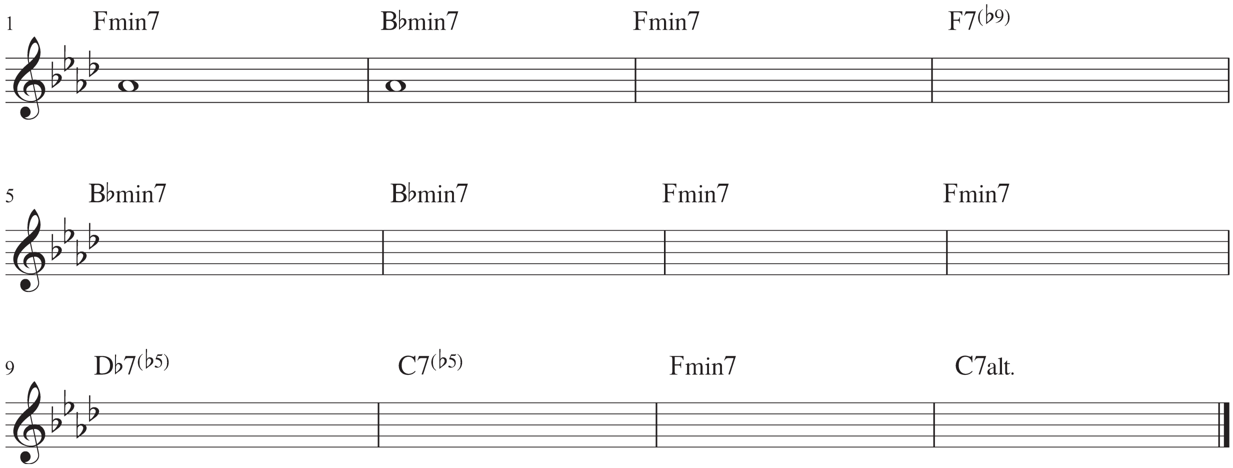
E♭ Blues



C Minor Blues

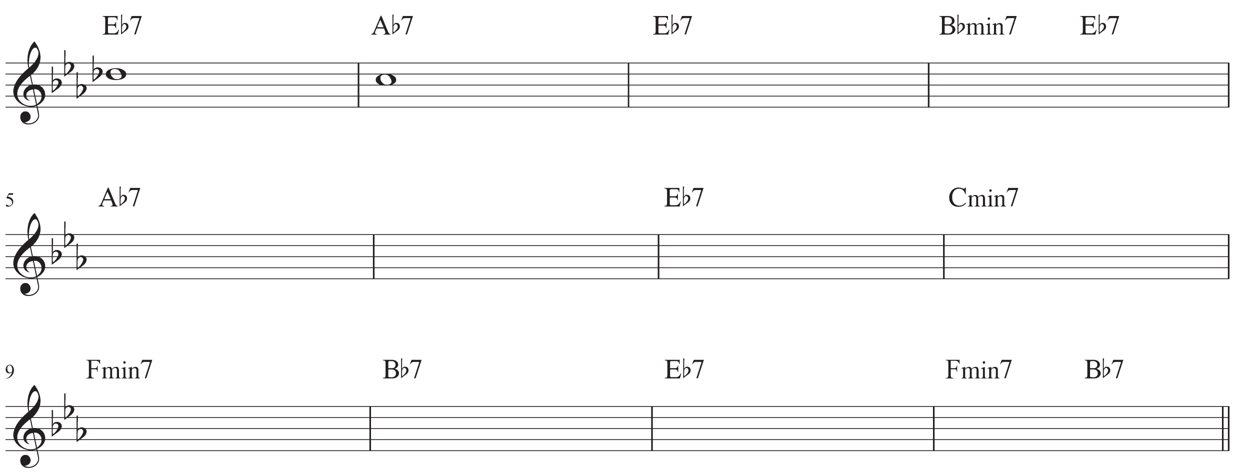


F Minor Blues

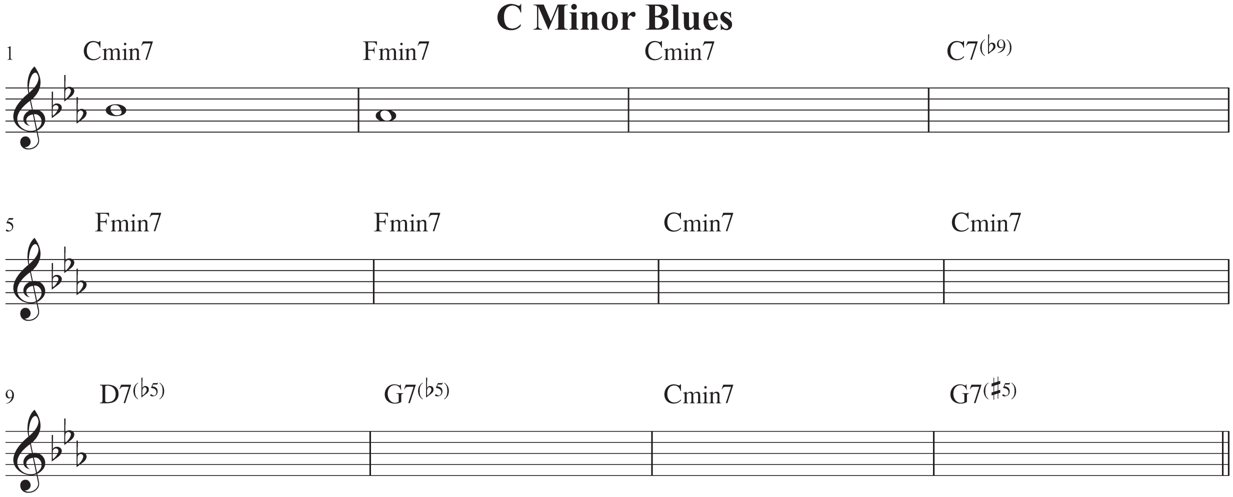


4. Write out a 7th line for the blues progressions given below. Use your line to practice improvisation with the recording.

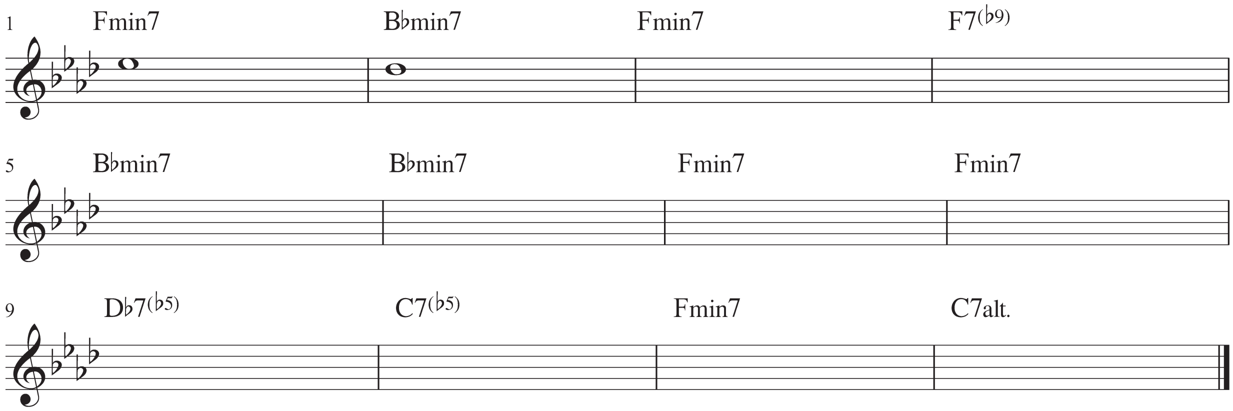
E♭ Blues



C Minor Blues



F Minor Blues



PLAY ALONG SESSIONS

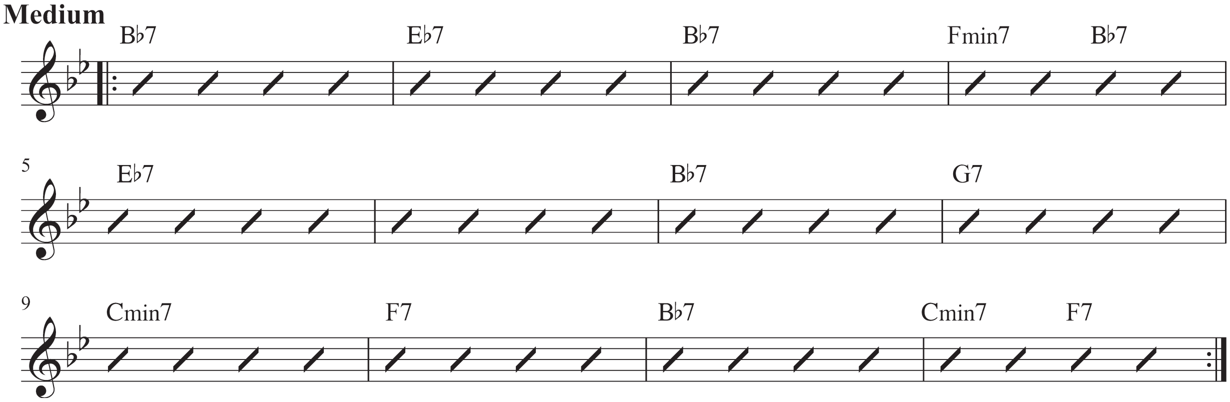
Additional lead sheets in Appendix C.

<u>Track 1</u>: **B♭ Blues**. Practice improvisation using the following concepts:

a. Blues riffs.

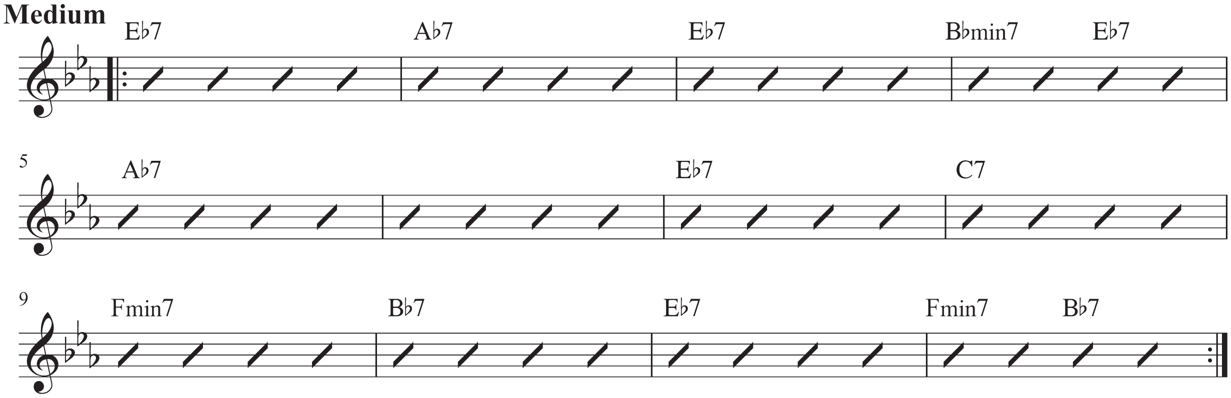
b. Guide-tone improvisation.

Play 10x
Medium



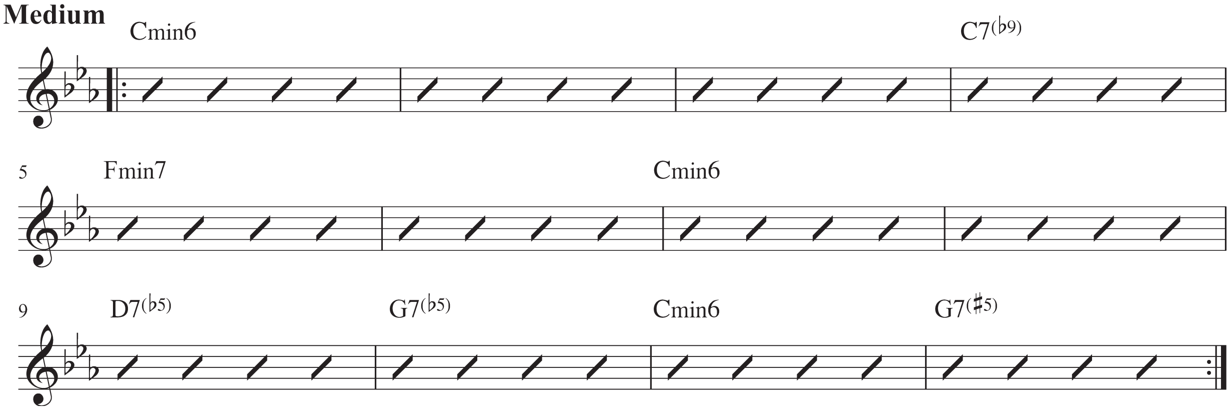
<u>Track 2</u>: **E♭ Blues.** Play along with the rhythm section using (transposed) chord–scale relationships from figure 9.8 (Textbook).

Play 6x
Medium



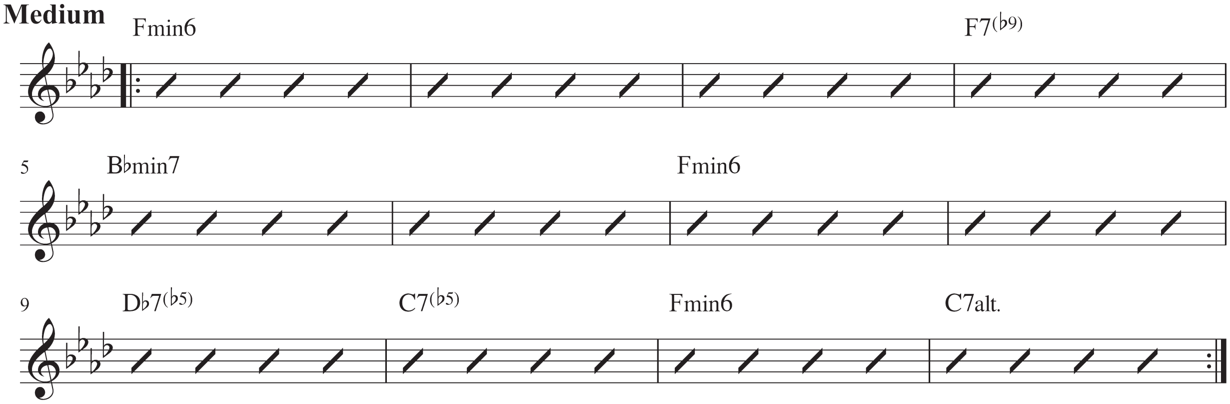
Track 3: **C Minor Blues**. Play along with the rhythm section using chord–scale relationship from figure 9.10.a (Textbook).

Play 10x
Medium



Track 4: **F Minor Blues.** Play along with the rhythm section using (transposed) chord–scale relationship from figure 9.10.b (Textbook).

Play 10x
Medium

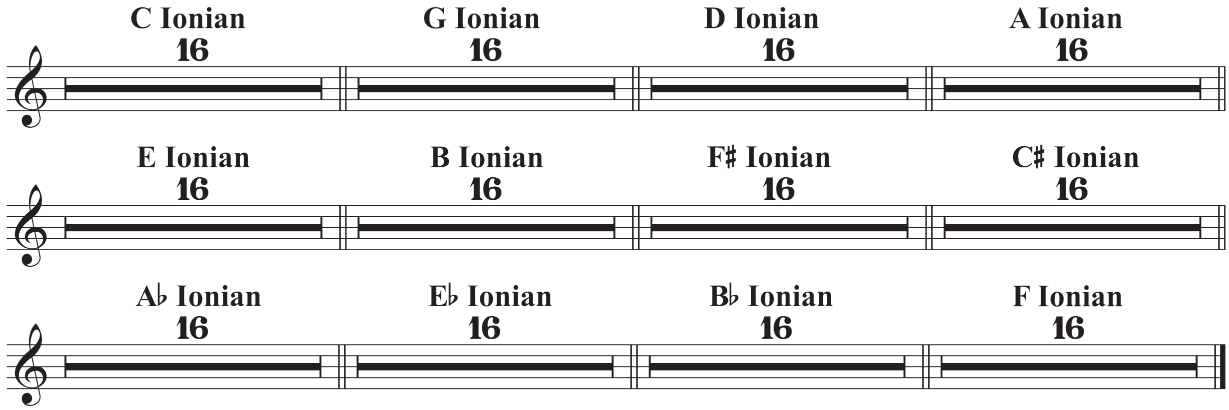


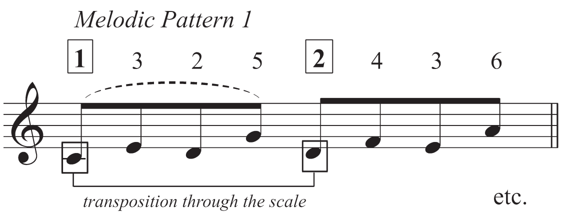
Instructions for Tracks 5–18

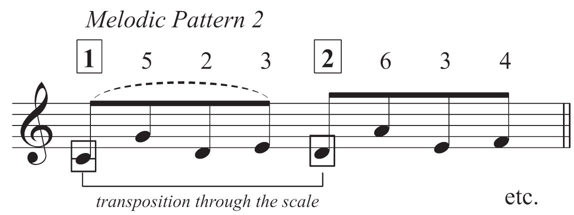
Each track below covers all diatonic modes in twelve keys. Before playing with the rhythm section, familiarize yourself with fourteen diatonic and chromatic modes in twelve keys. Although each track covers twelve keys, the distribution of keys differs from track to track. Follow the lead sheet provided with each track. Play along with the rhythm section using specific melodic patterns. Experiment with different rhythmic ideas from figure 2.3 (Textbook).

Track 5: **Ionian**

Medium

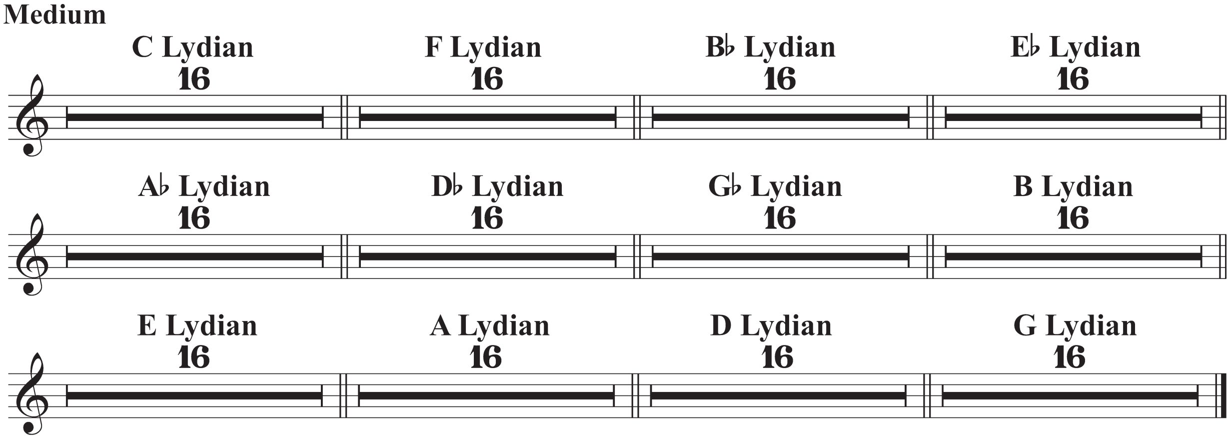


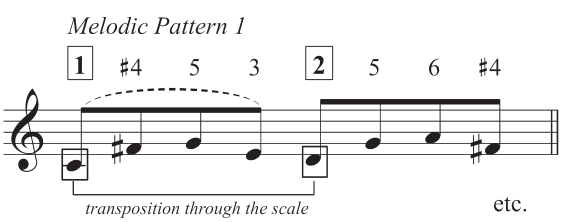


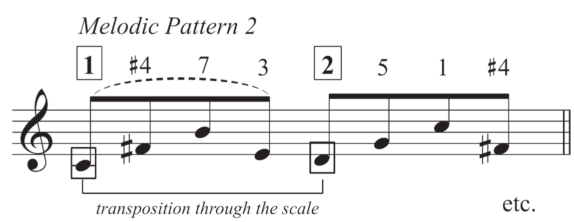


Track 6: **Lydian**

Medium

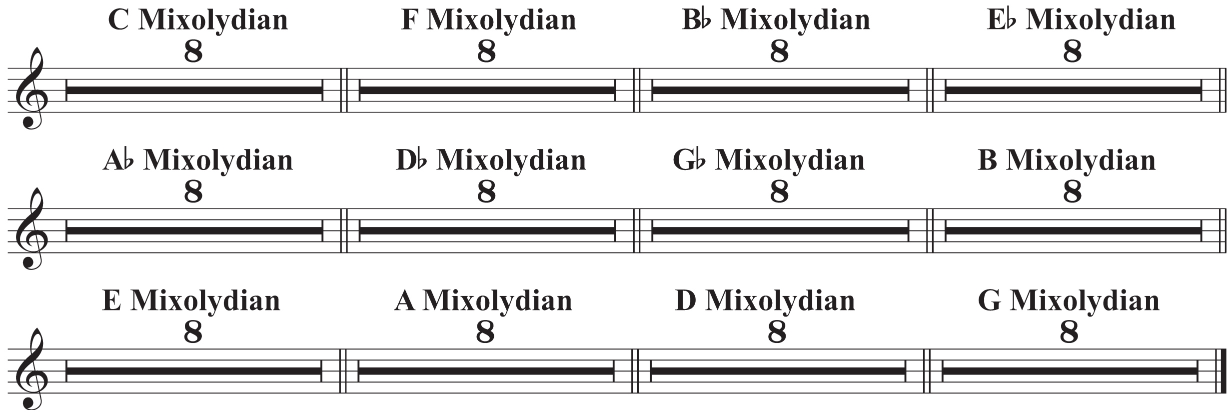


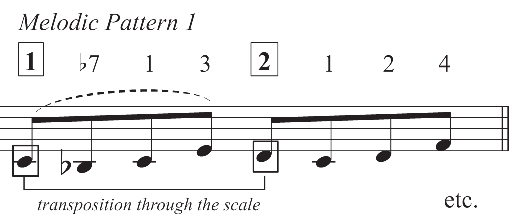


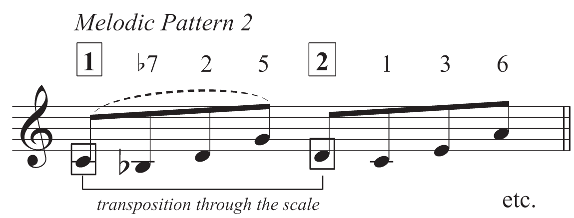


Track 7: Mixolydian

Funk

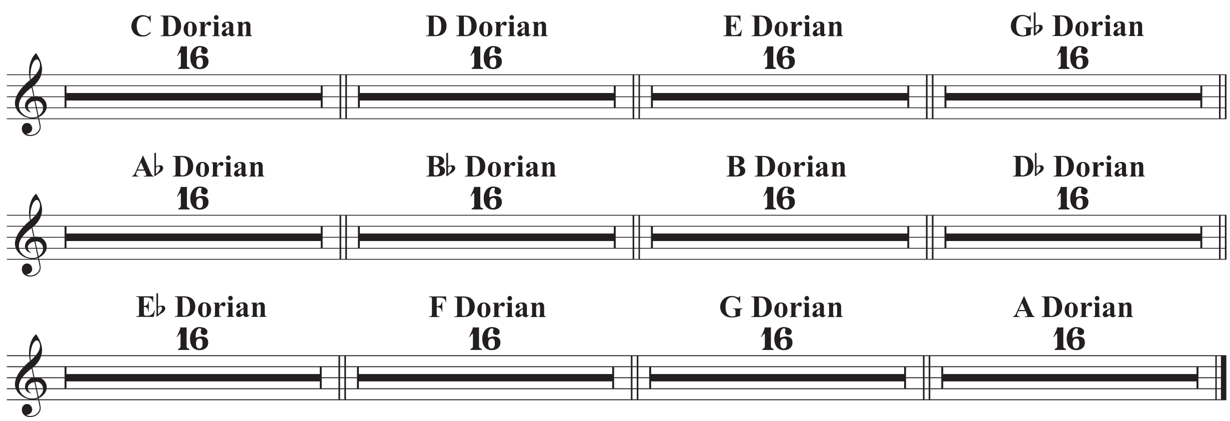


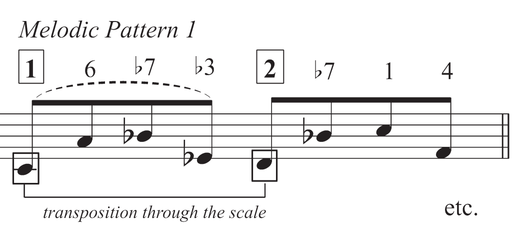


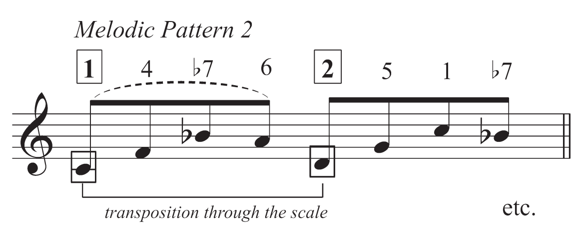


Track 8: Dorian

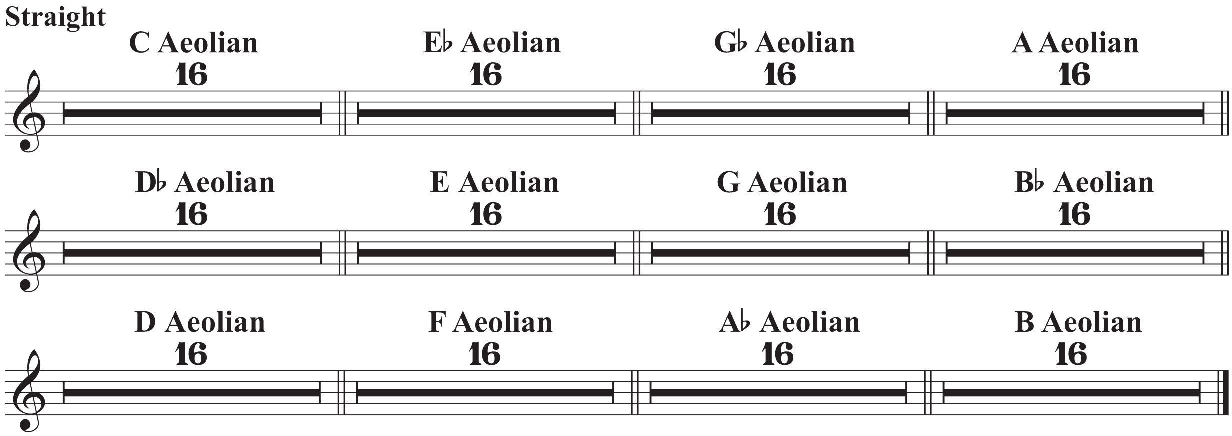
Medium

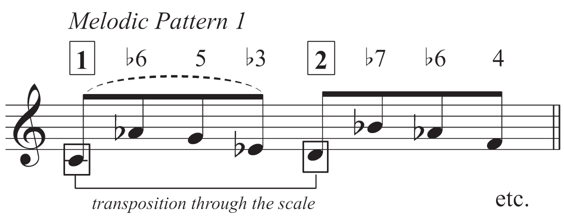


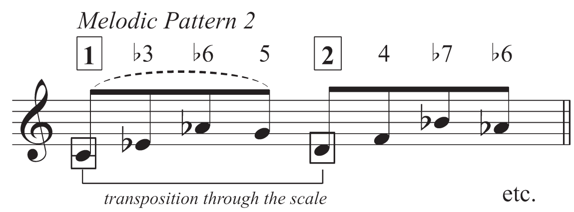




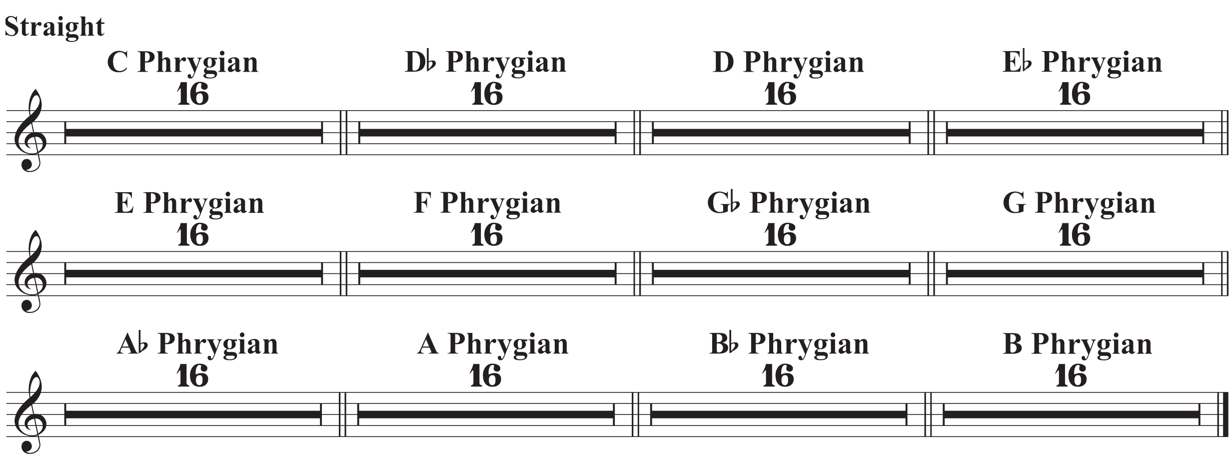
Track 9: Aeolian

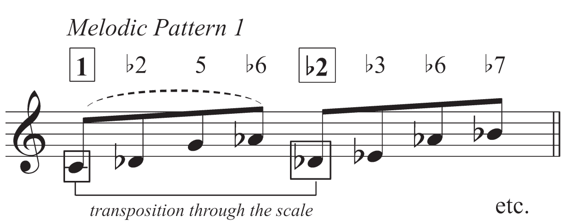


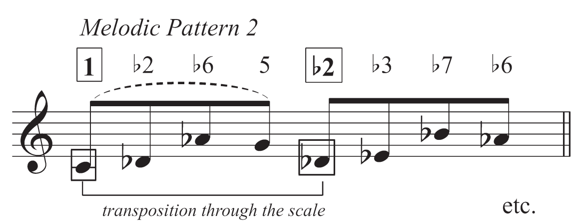




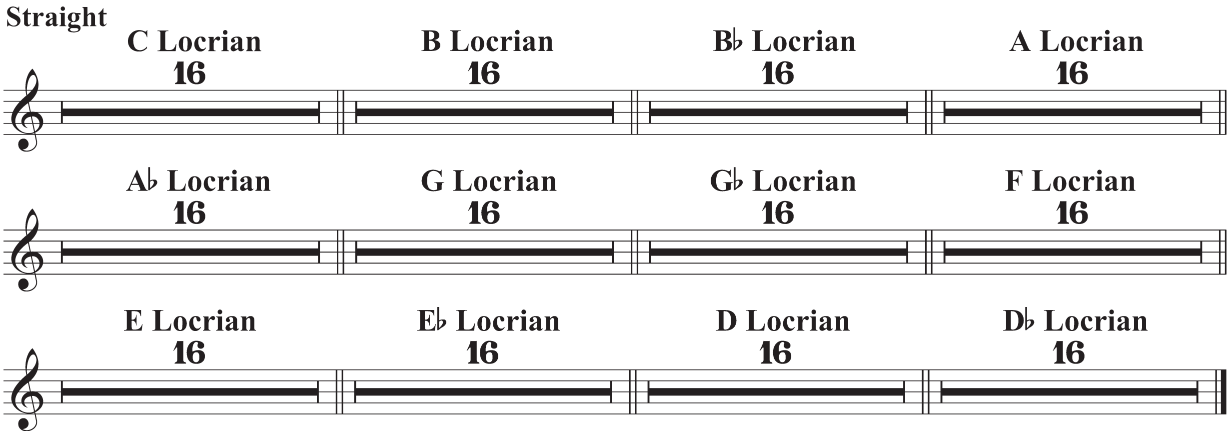
Track 10: Phrygian

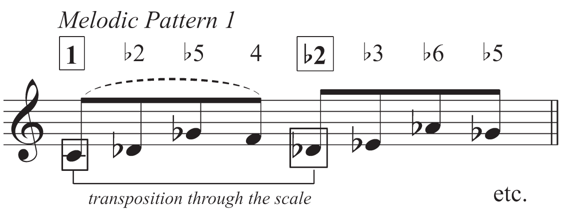


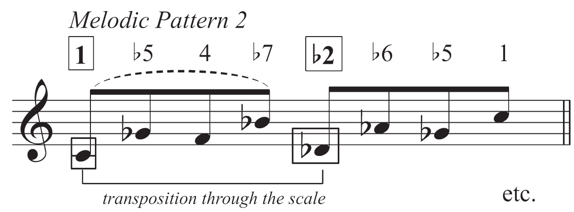




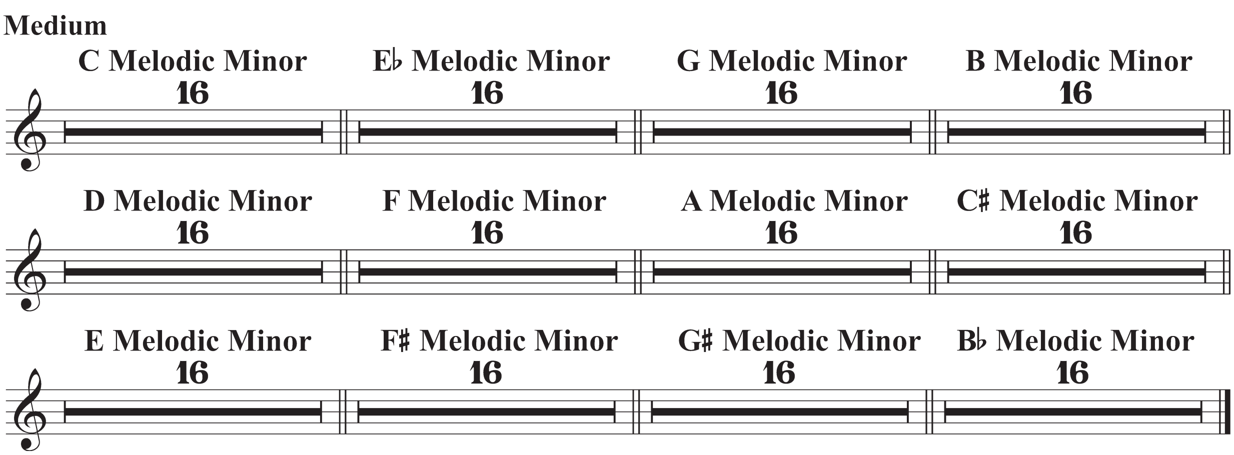
Track 11: Locrian

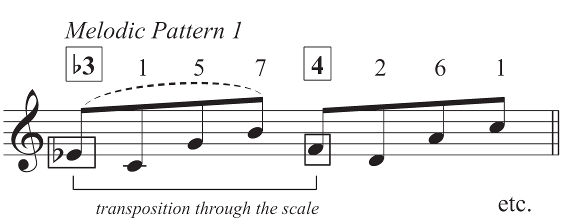


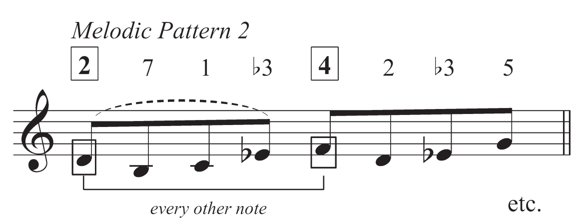




Track 12: Melodic Minor

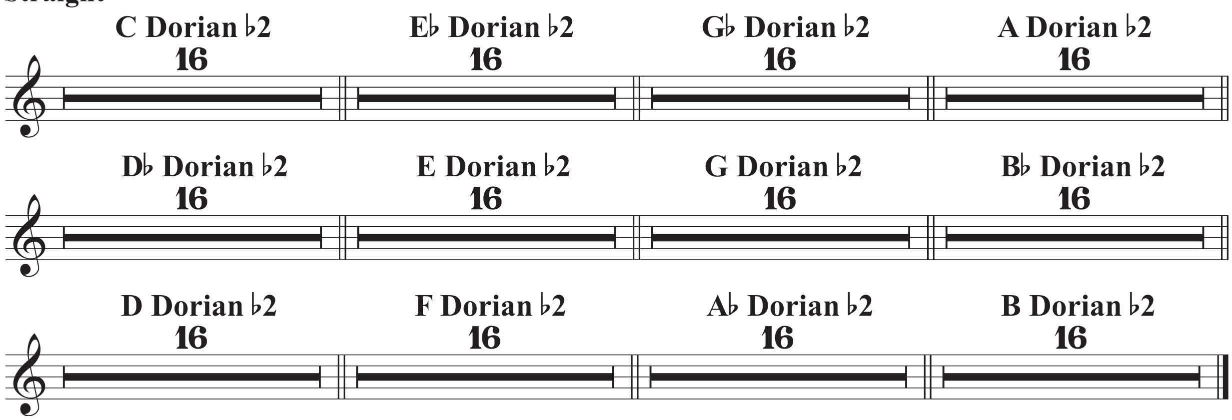


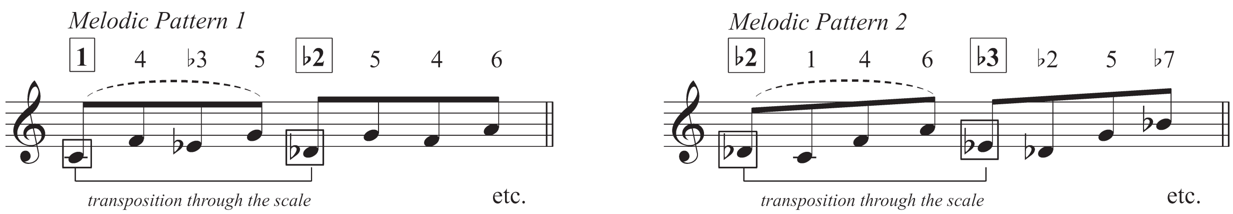




Track 13: Dorian ♭2

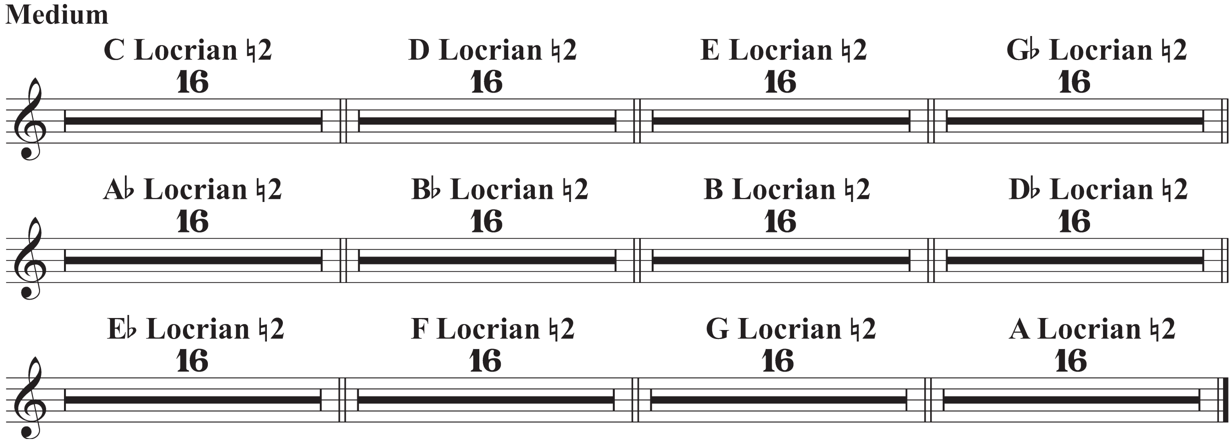
Straight

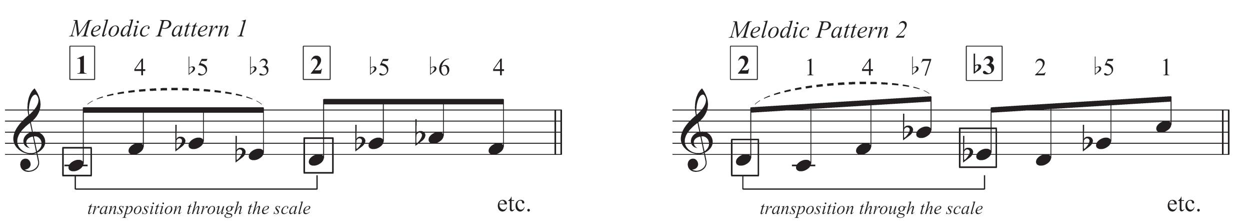




Track 14: Locrian ♮2

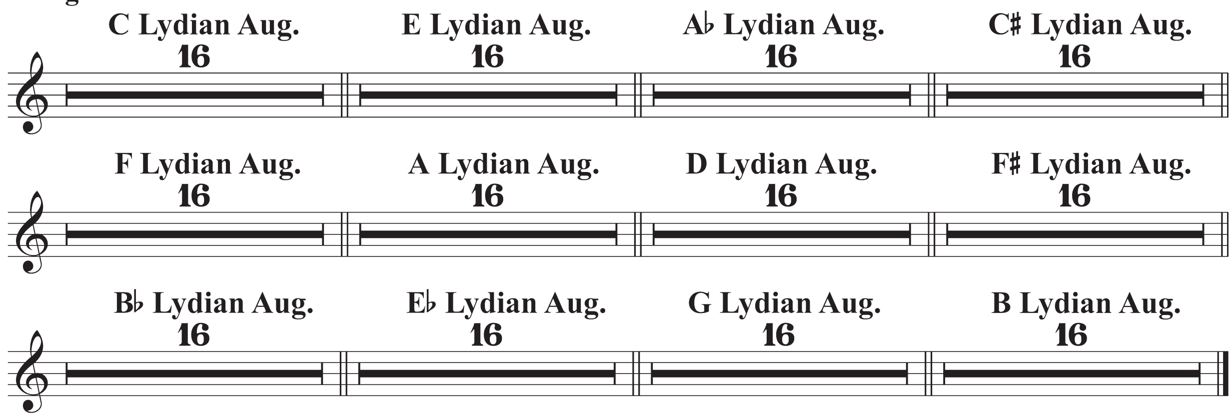
Medium

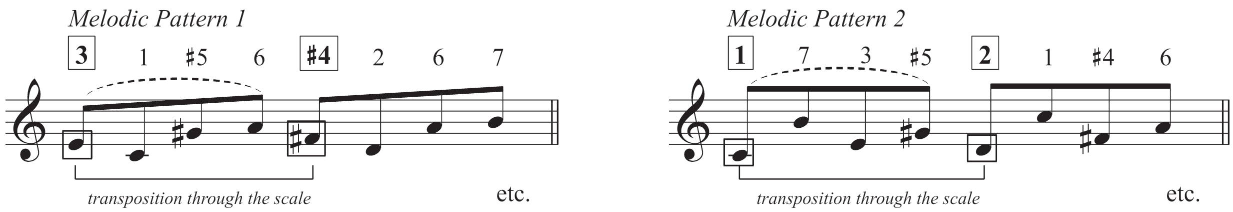




Track 15: Lydian Augmented

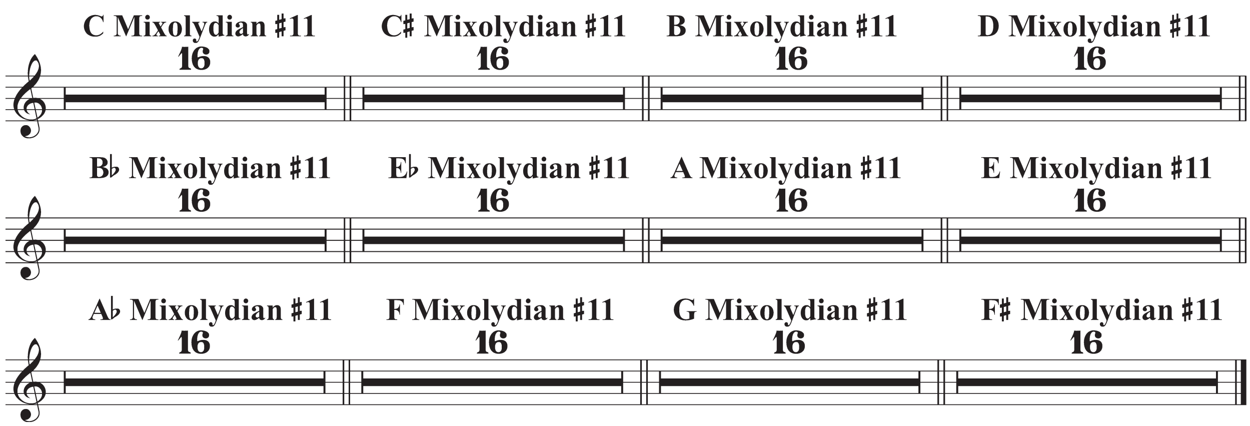
Straight

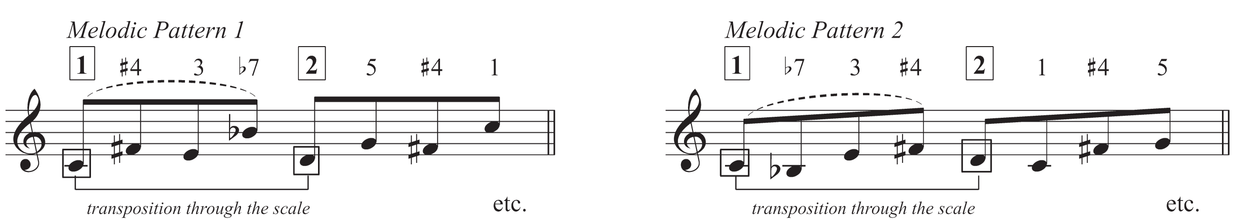




Track 16: Mixolydian ♯11

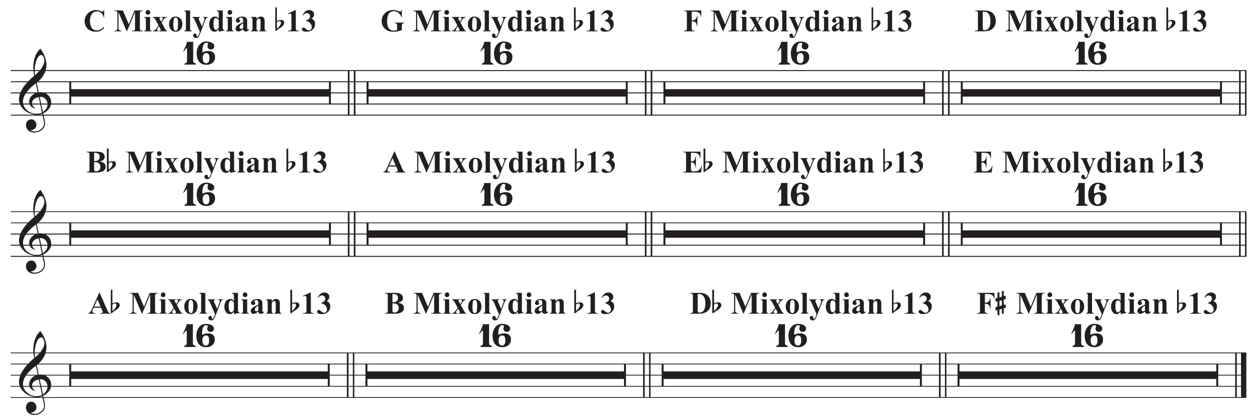
Medium

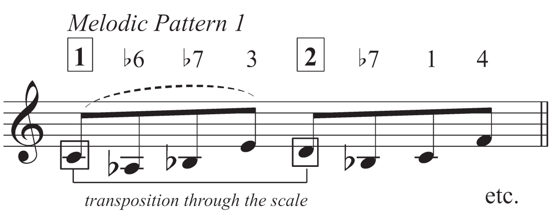


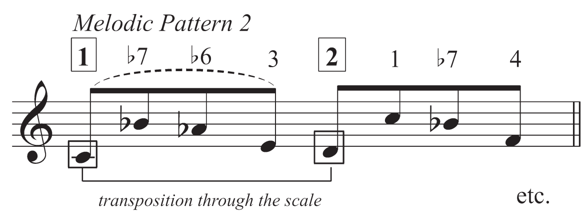


Track 17: Mixolydian ♭13

Fast

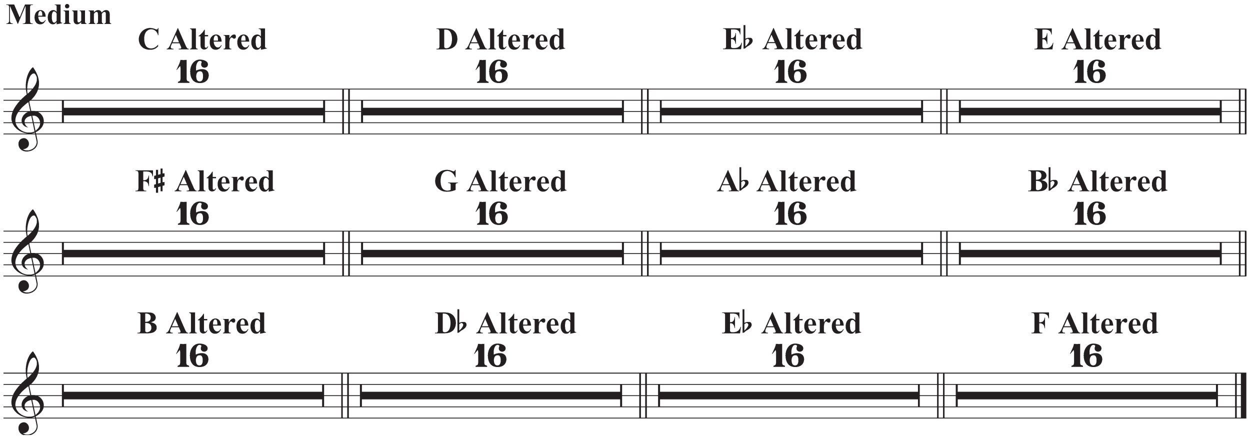


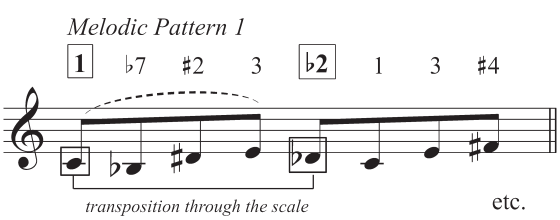


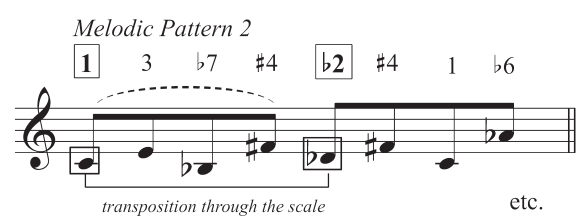


Track 18: Altered

Medium





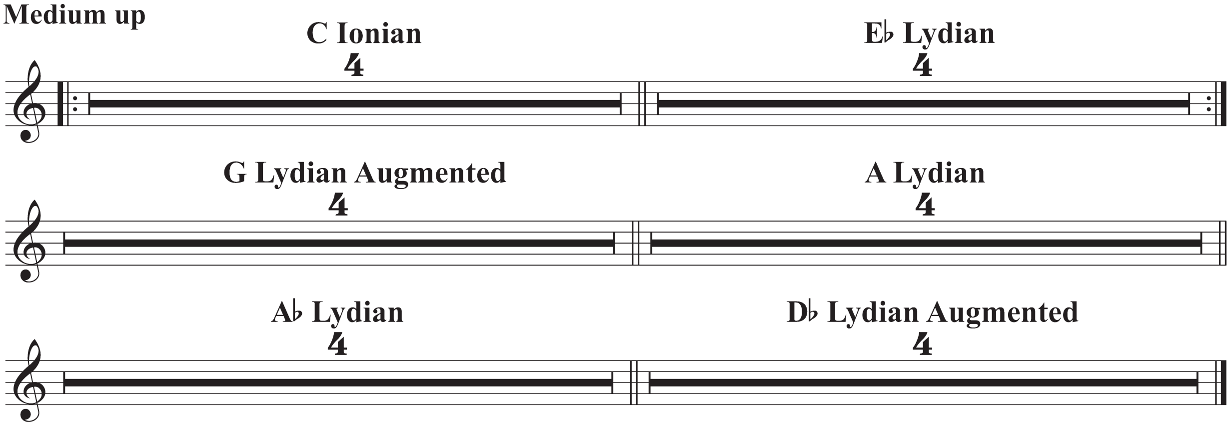


Instructions for Tracks 19–22

In your solo, try to convey the sound of each modal area.

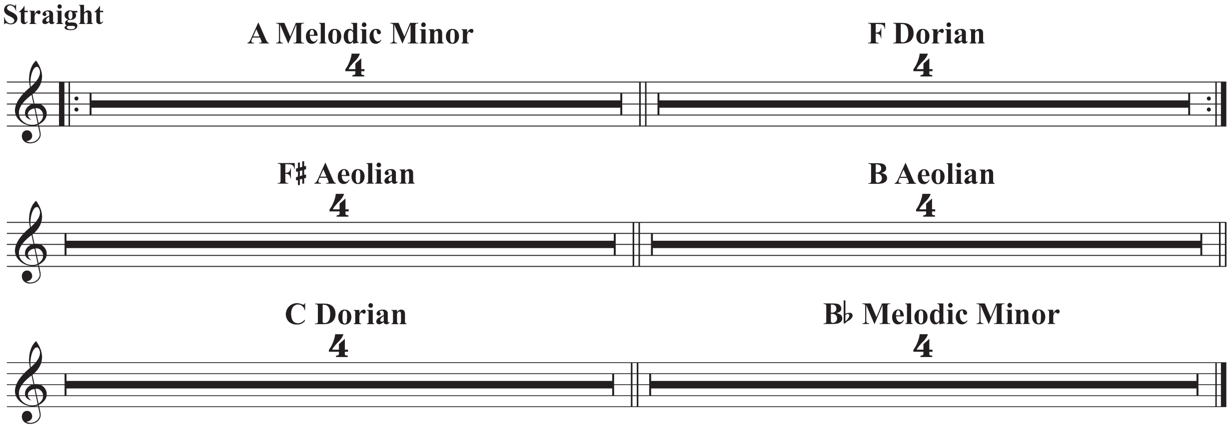
Track 19: Major Modal Category

Play 5x
Medium up



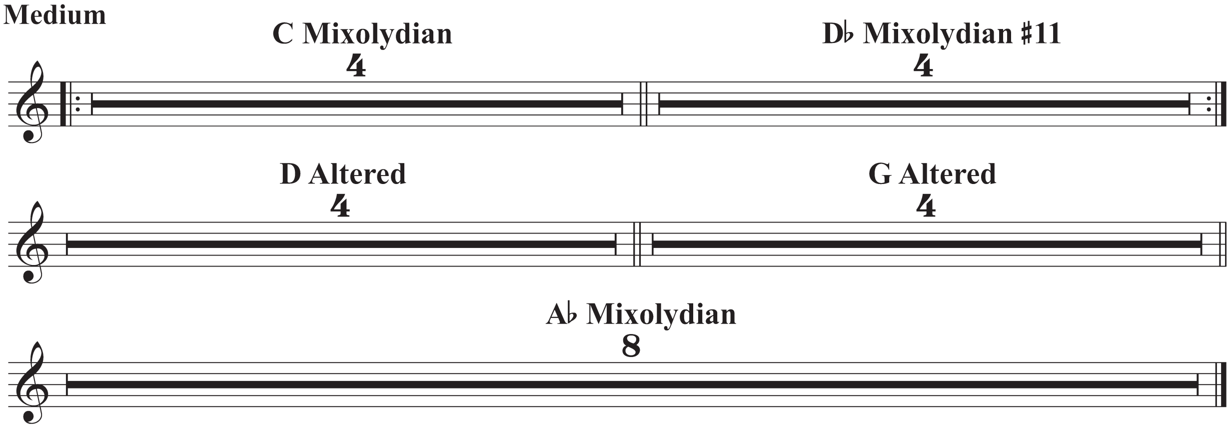
Track 20: Minor Modal Category

Play 3x
Straight

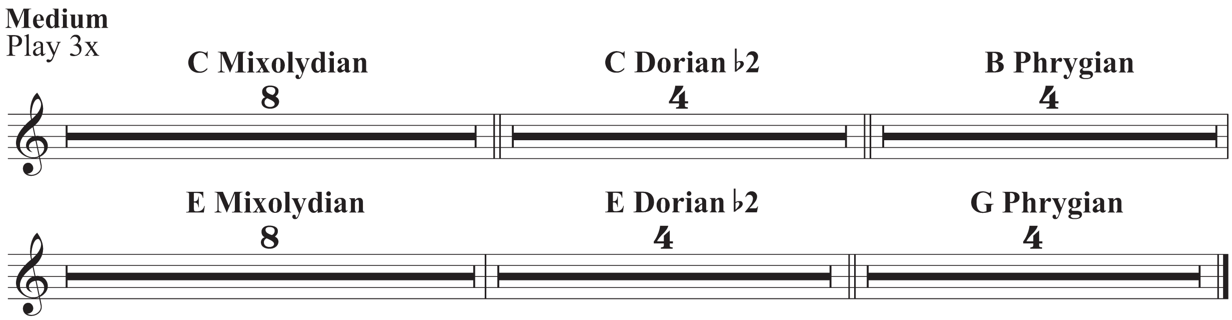


Track 21: Dominant Modal Category

Play 4x
Medium



<u>Track 22</u>: **Suspended Modal Category**



With motifs from figure 10.10 (Textbook) and **<u>Tracks 5–18,</u>** practice improvisation using different techniques of motivic development: repetition, transposition, expansion, interpolation, contraction, fragmentation, and inversion. Concentrate on a single technique at the time. Make sure to use the correct play-along tracks (i.e. Dorian motifs with Dorian track, Phrygian motifs with Phrygian track, etc.).

PART TWO
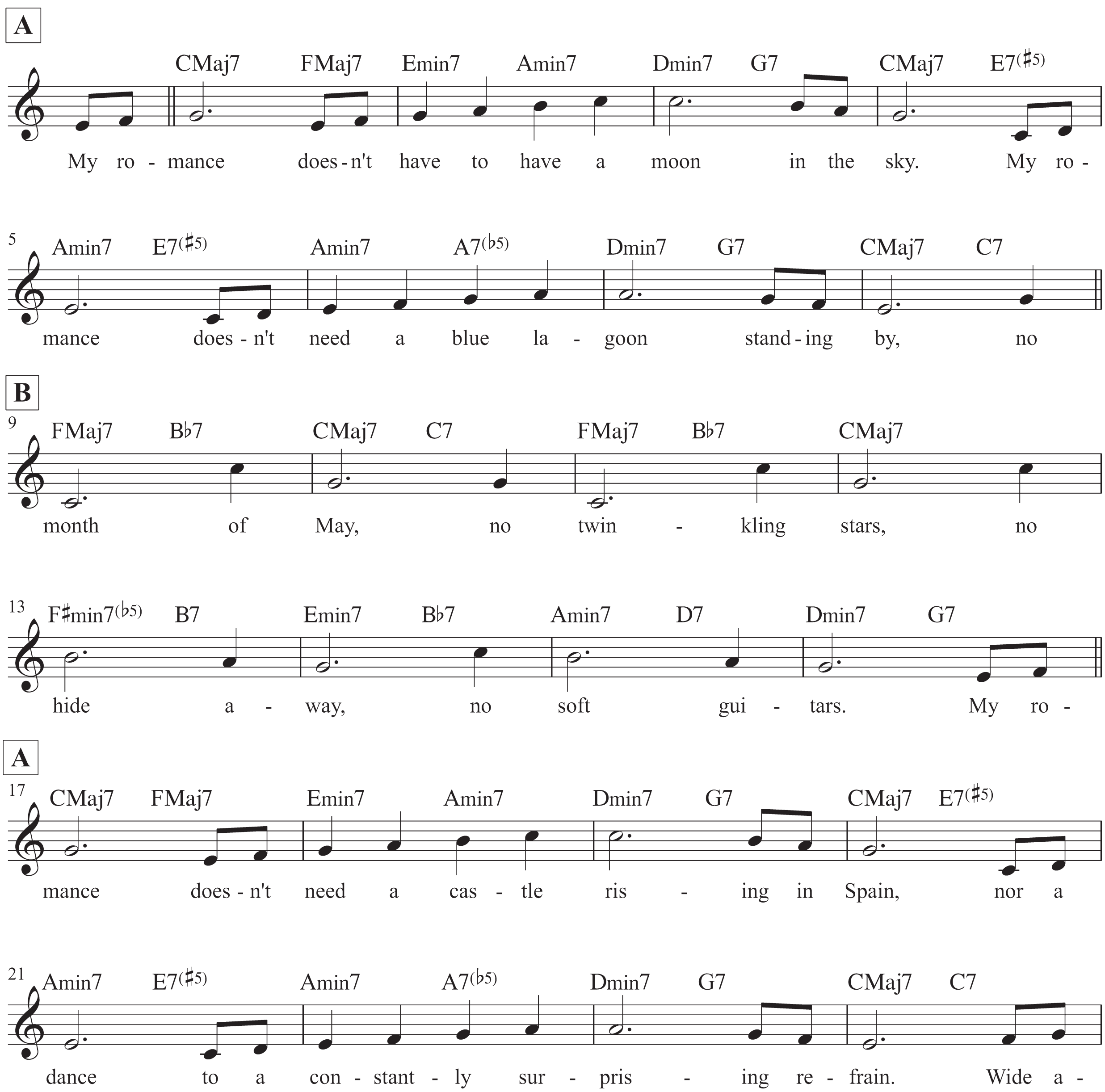
Intermediate

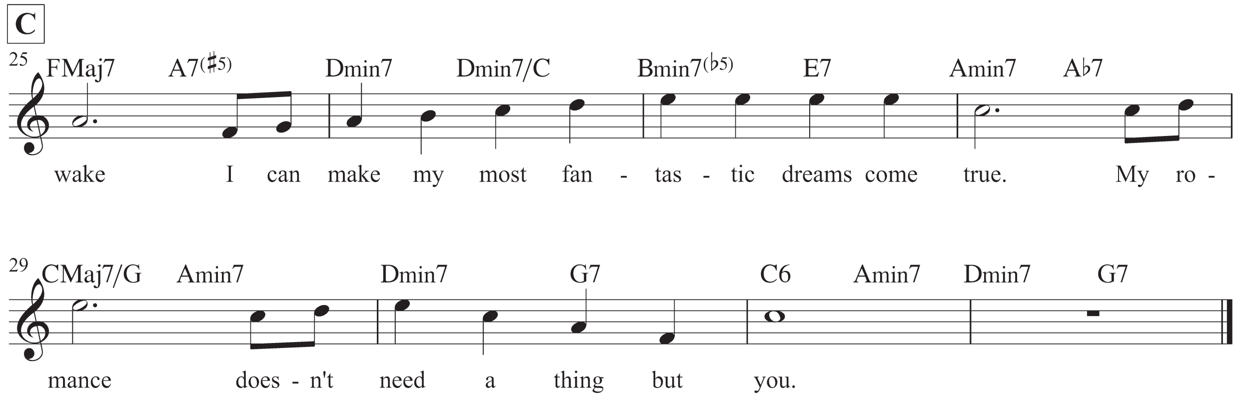
CHAPTER ELEVEN

Jazz Lead Sheets
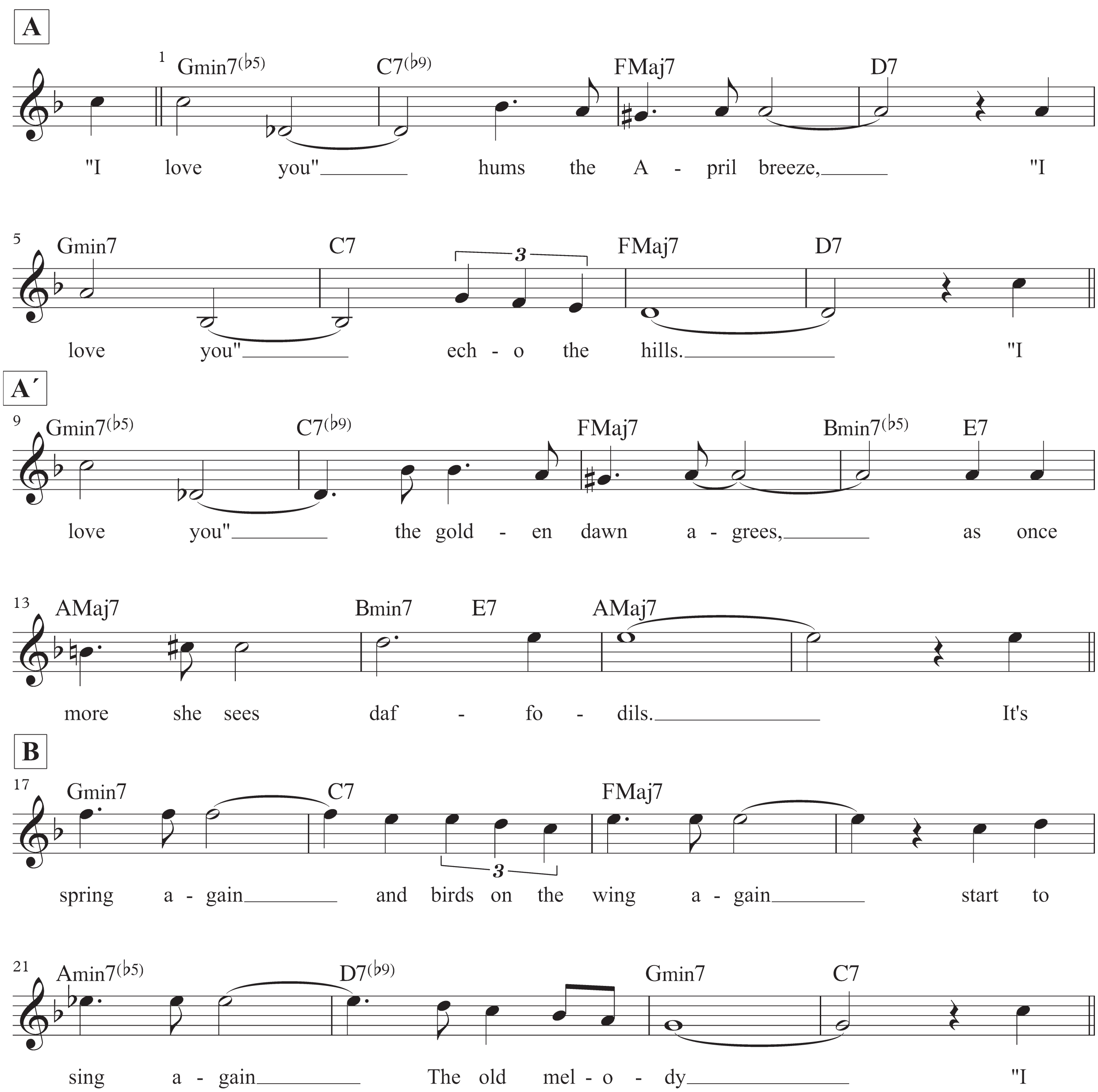
WRITTEN ASSIGNMENTS
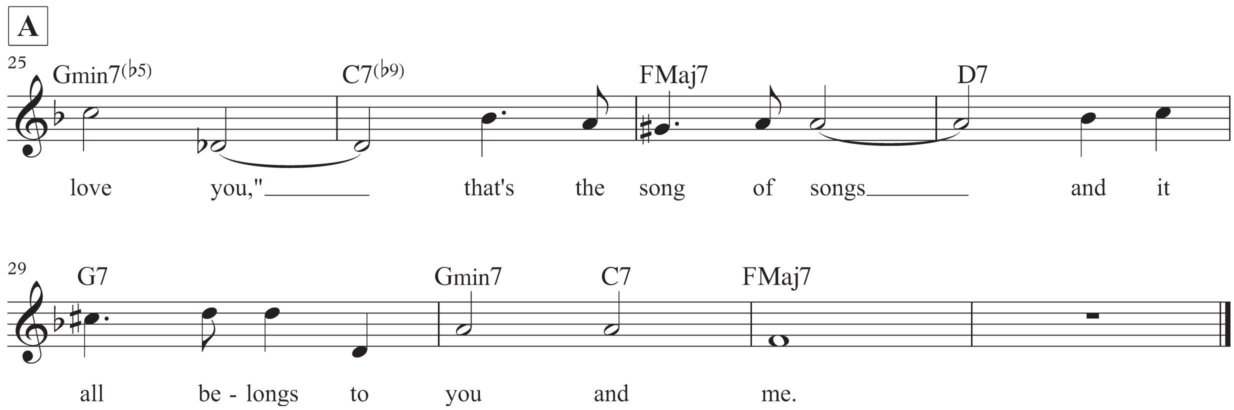
1. **Rodgers and Hart, “My Romance.”** Analyze the second half of the tune (mm. 17–32) using a two-level analysis. How do you interpret mm. 27–28?





2. **Cole Porter, "I Love You."** Analyze the tune (lead sheet provided below) using a two-level analysis. How do you interpret mm. 13–16? (Answer not provided)



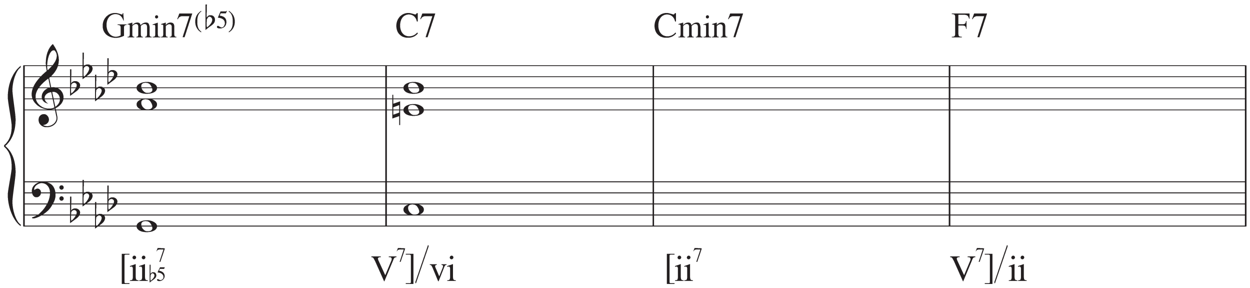

A
25
Gmin7(♭5)
C7(♭9)
FMaj7
D7
love you," that's the song of songs and it
29
G7
Gmin7
C7
FMaj7
all be - longs to you and me.

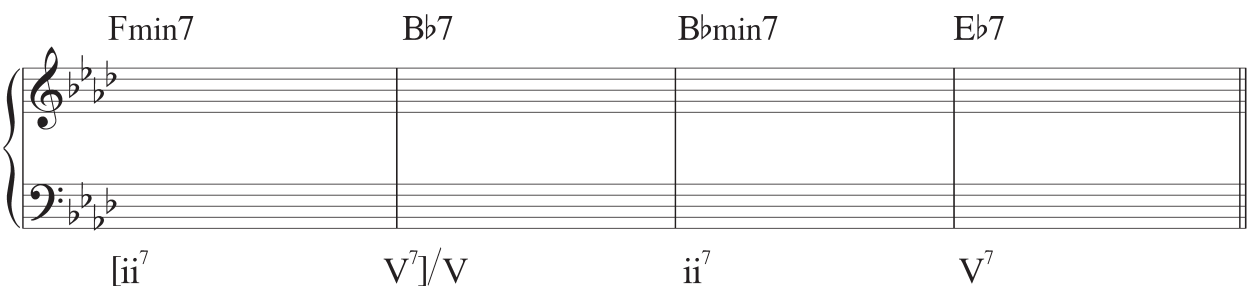
CHAPTER TWELVE

Keyboard Textures
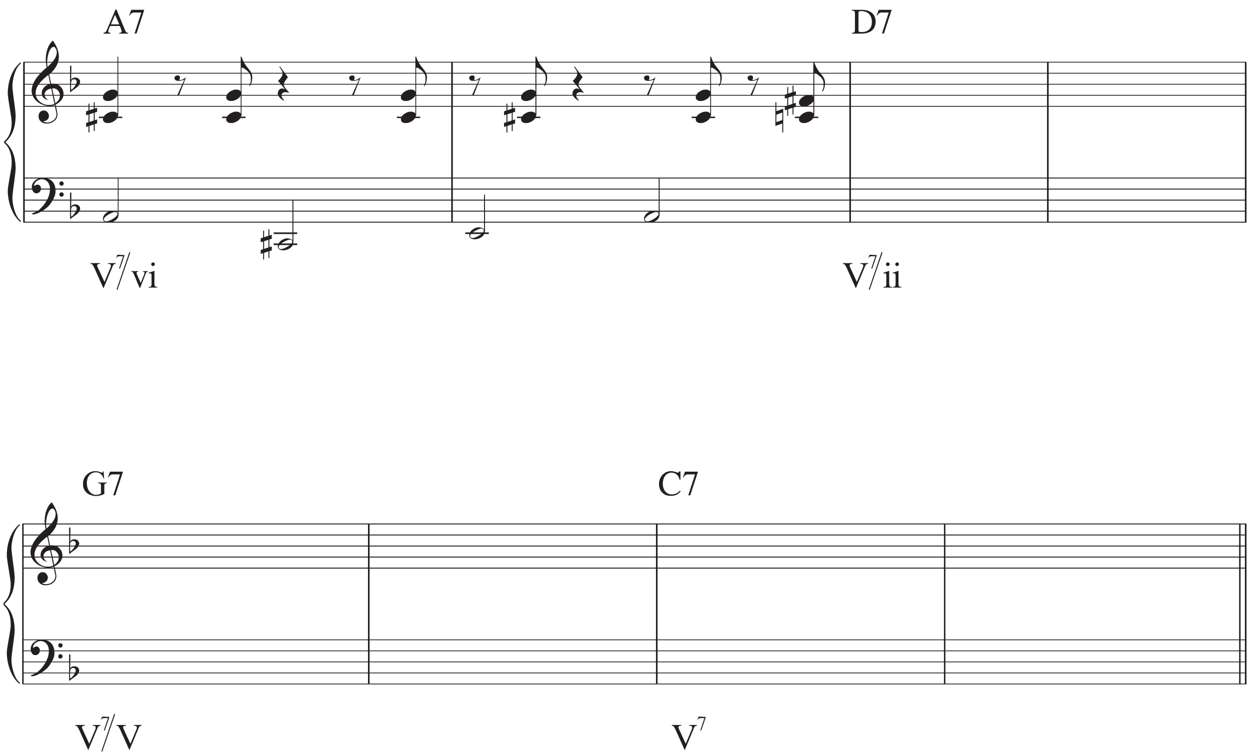
WRITTEN ASSIGNMENTS

1. Complete the following progression using **Model I.**

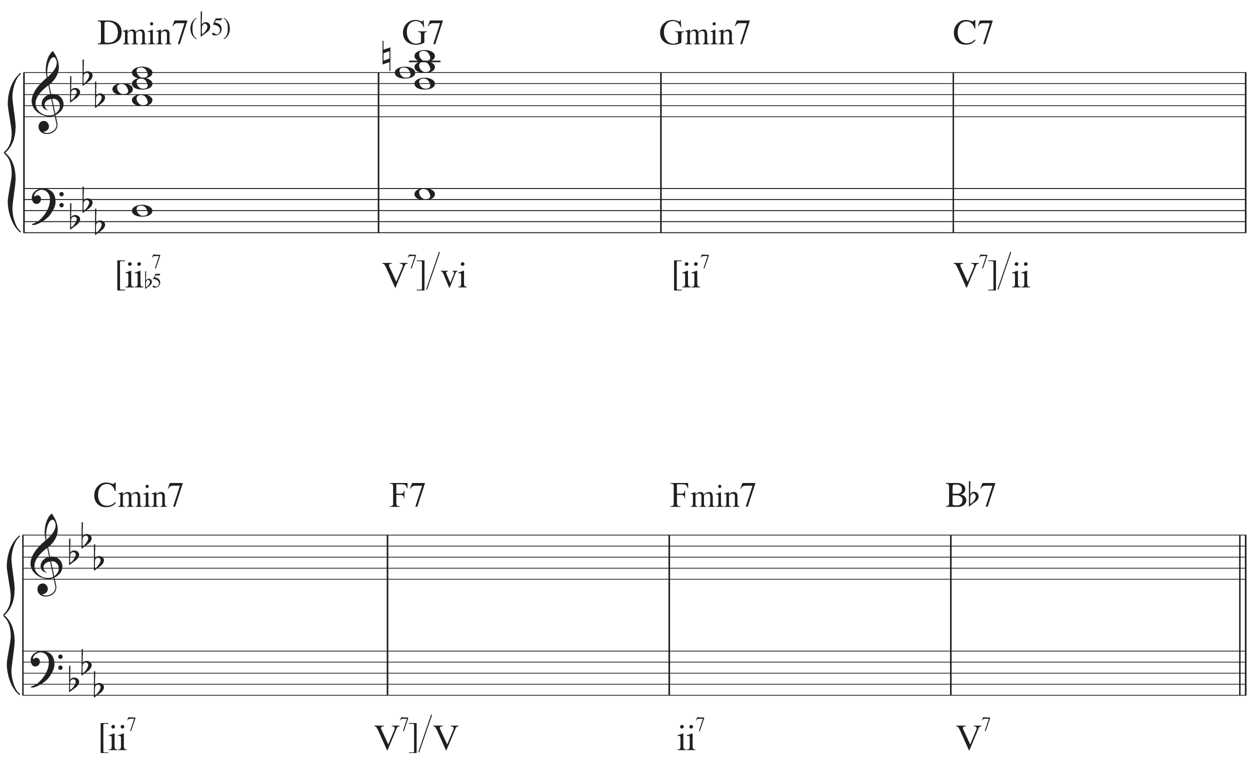




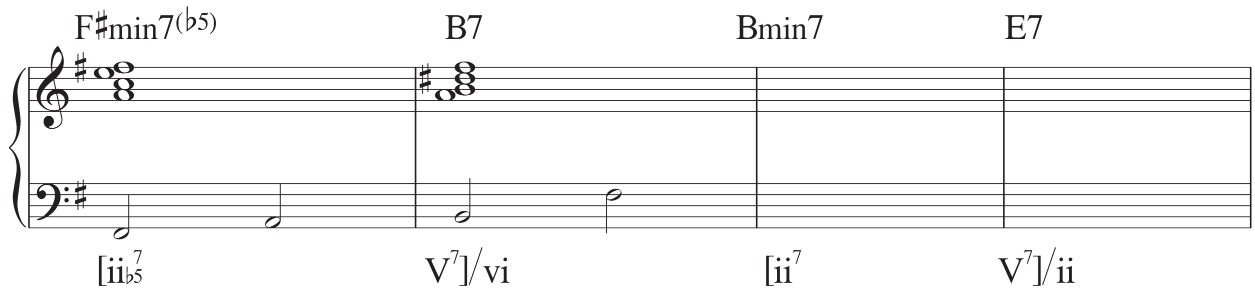
2. Complete the following progression using **Model II.**

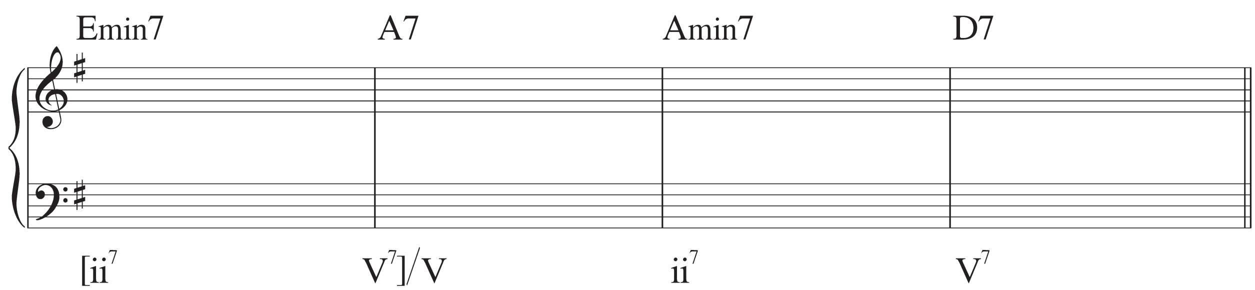


3. Complete the following progression using **Model III.**

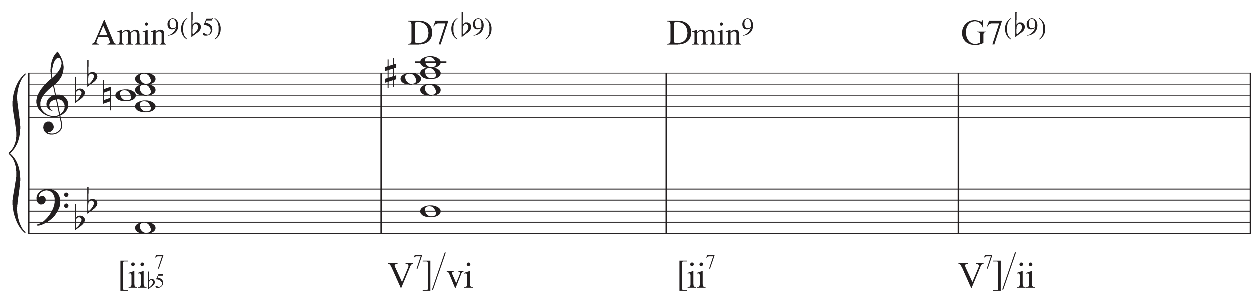


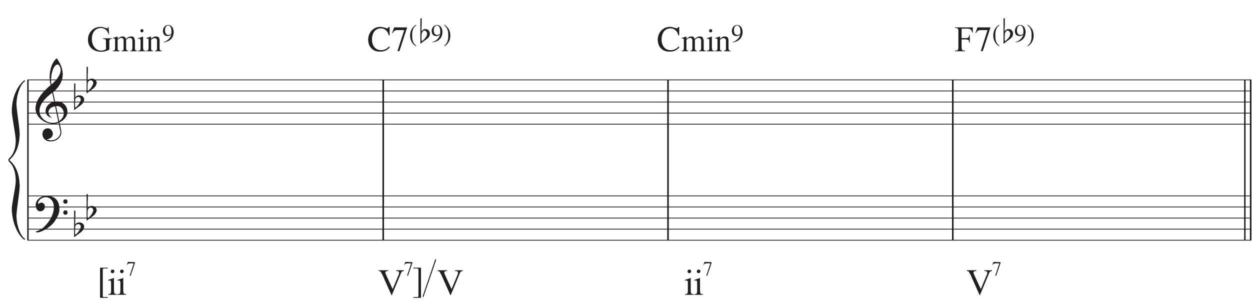
4. Complete the following progression using **Model IV.**



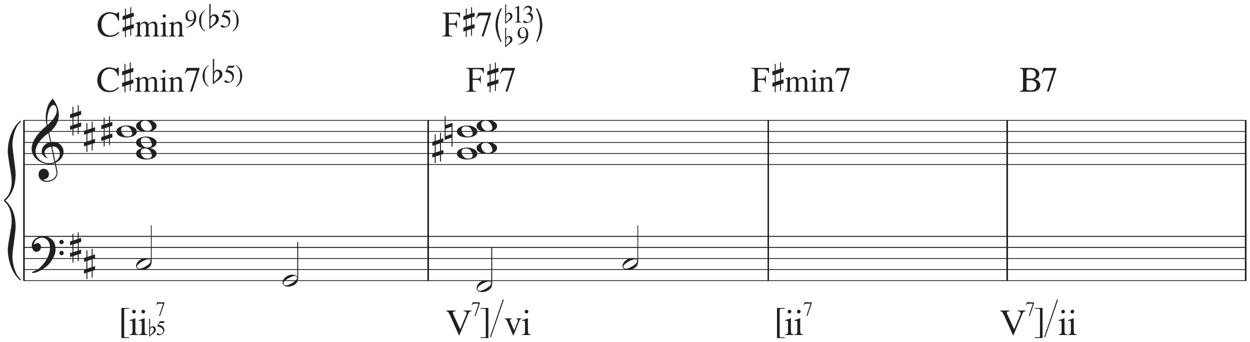


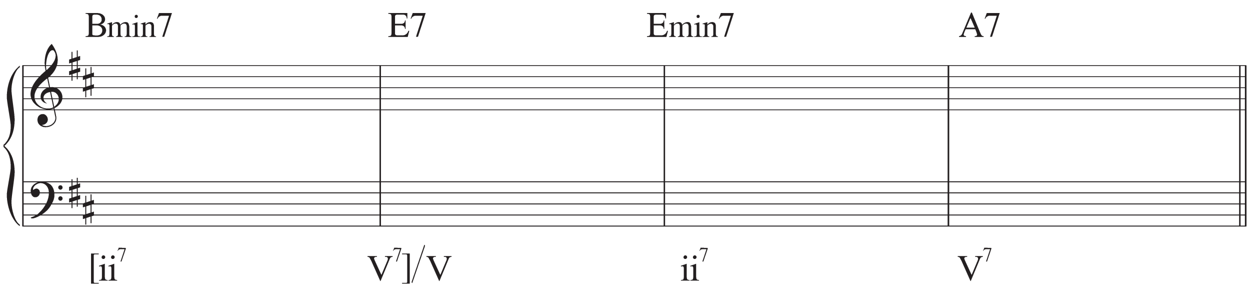
5. Complete the following progression using **Model V.**



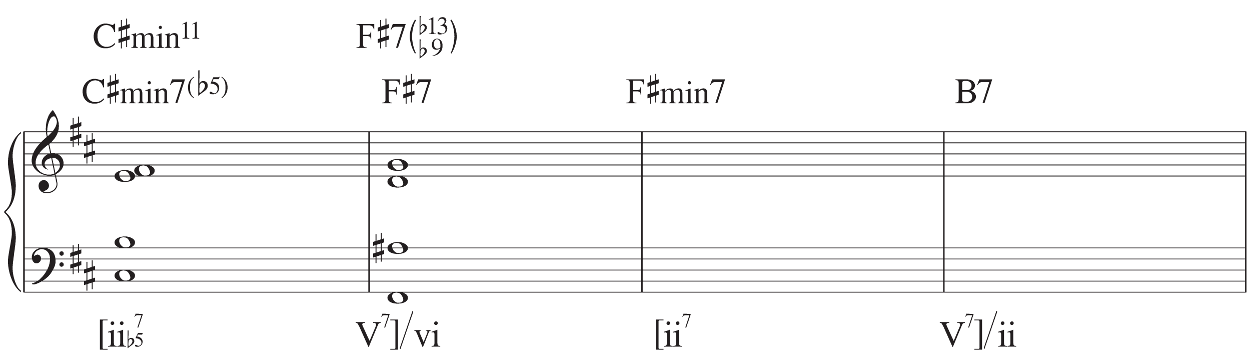


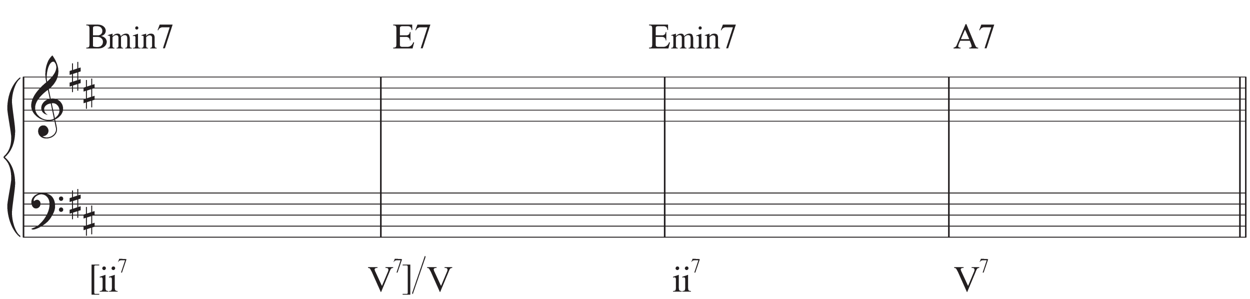
6. Complete the following progression using **Model VI.** Analyze your realization with lead-sheet symbols.





7. Complete the following progression using **Model VII.** Analyze your realization with lead-sheet symbols.





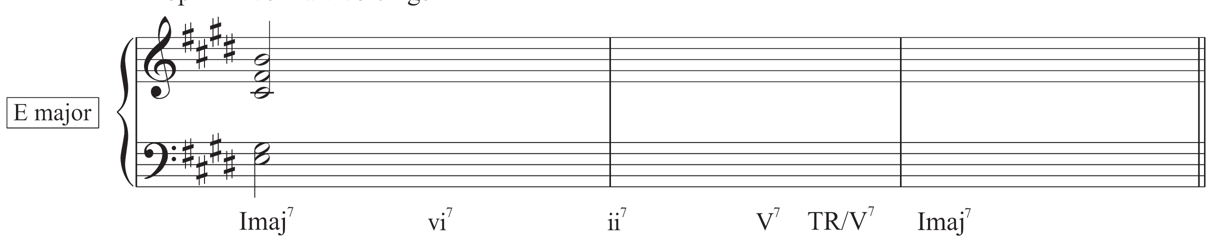
CHAPTER THIRTEEN

Idiomatic Jazz Progressions

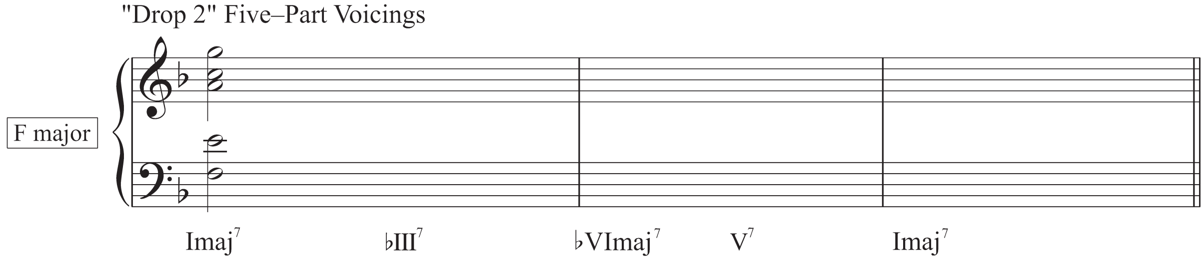
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following chord progressions. Make sure to implement good voice leading.

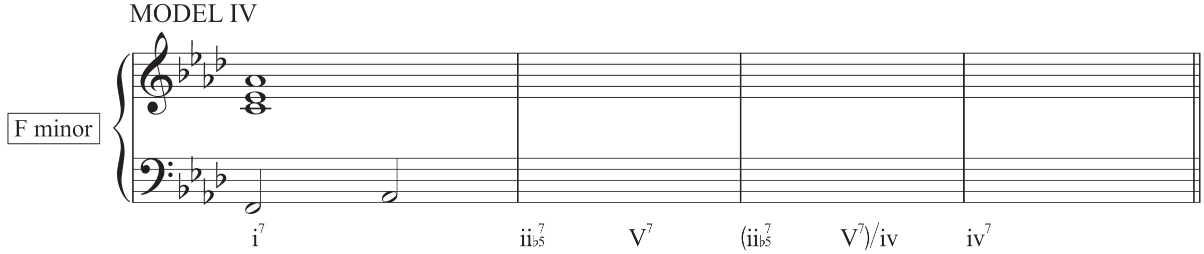
"Drop 2" Five–Part Voicings



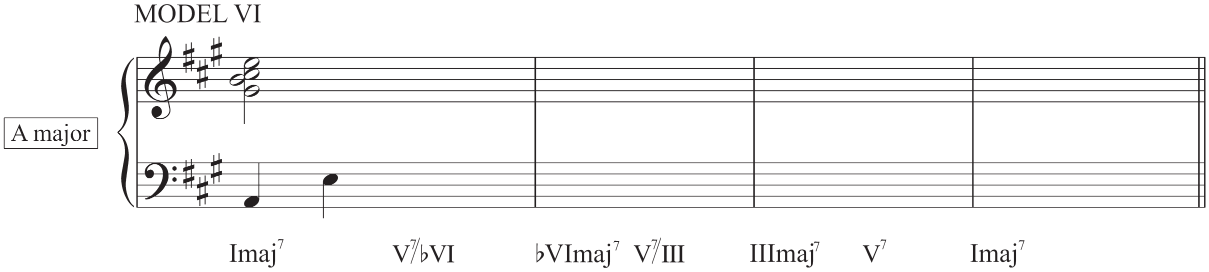
"Drop 2" Five–Part Voicings
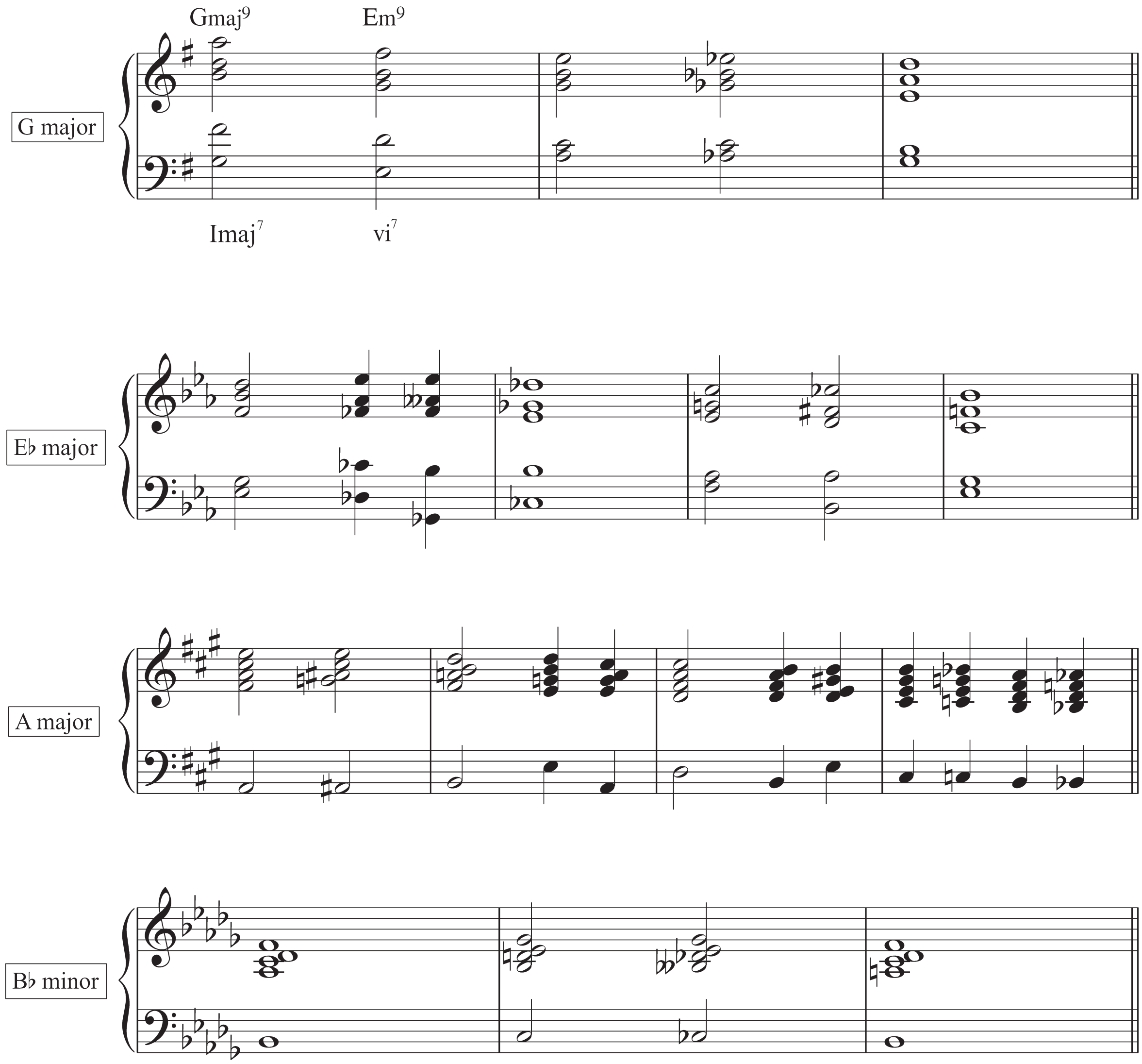


MODEL IV



MODEL VI



2. Analyze the following chord progression with lead-sheet symbols and Roman numerals.



KEYBOARD REALIZATION

Instructions for Exercises 1–5

Realize the harmonic progressions from the assigned figures (TEXTBOOK) using specific models of keyboard style playing. Play in all keys. (Answer not provided)

1. Figure 13.13: **Models I and II**
2. Figure 13.16: **Models IV**
3. Figure 13.19: **Models IV**
4. Figure 13.23: **Models VI**
5. Figure 13.24: **Models VI**

EAR TRAINING DRILLS

Instructions for Tracks 41–46

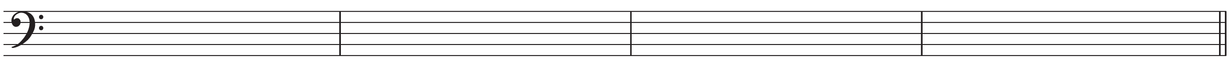
On the staff below, notate the bass line and analyze the progression with lead-sheet symbols and Roman numerals. (Answer Key)

Track 41: **TEN** four-bar progressions with a single [ii^7–V^7]/X interpolation (TEXTBOOK: figure 13.13)

TRACK 41

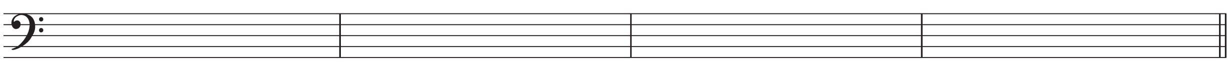
The tonic chord is: CMaj7

1



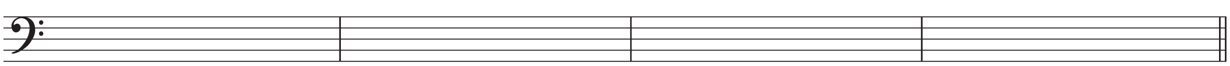
The tonic chord is: EMaj7

2



The tonic chord is: A♭Maj7

3



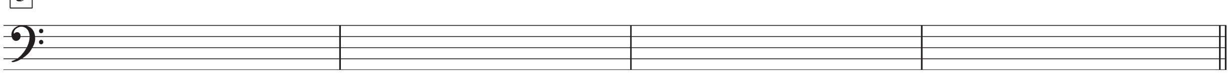
The tonic chord is: GMaj7

4



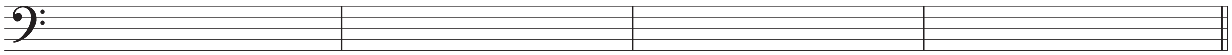
The tonic chord is: FMaj7

5



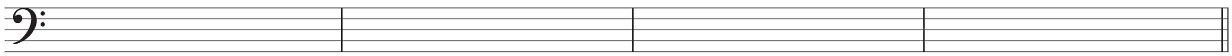
The tonic chord is: DMaj7

6



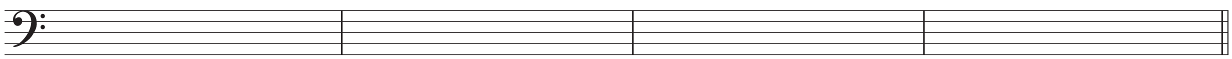
The tonic chord is: B♭Maj7

7



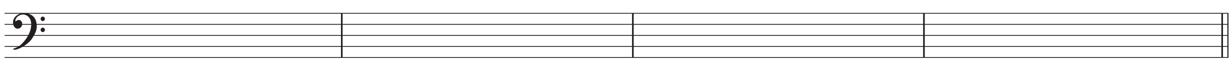
The tonic chord is: GMaj7

8



The tonic chord is: FMaj7

9



The tonic chord is: AMaj7

10

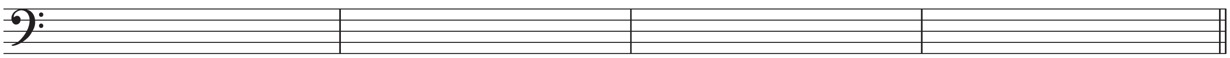


Track 42: **TEN** four-bar modulations (Textbook: figure 13.16)

Track 42

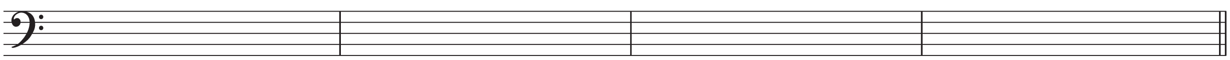
The tonic chord is: CMaj7

1



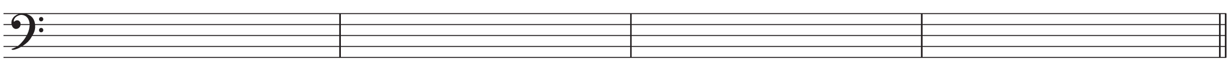
The tonic chord is: BMaj7

2



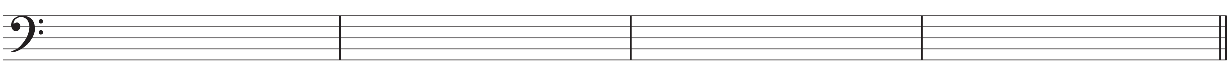
The tonic chord is: D♭Maj7

3



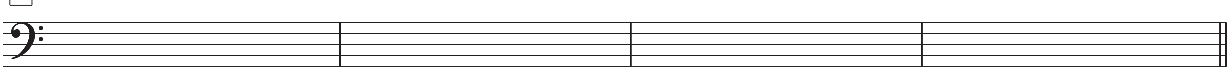
The tonic chord is: E♭Maj7

4



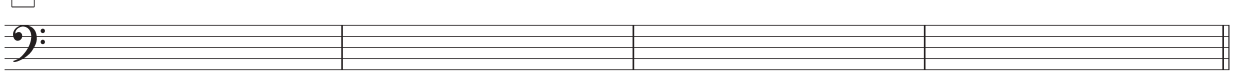
The tonic chord is: AMaj7

5



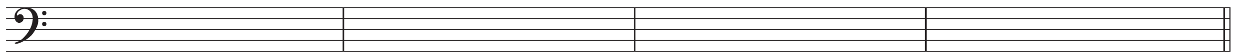
The tonic chord is: GMaj7

6



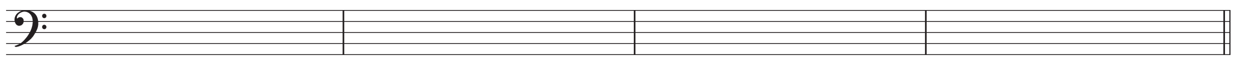
The tonic chord is: FMaj7

7



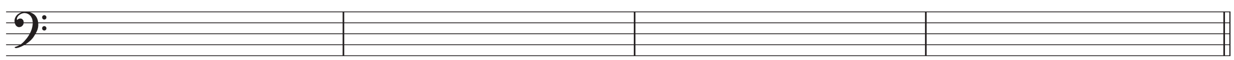
The tonic chord is: EMaj7

8



The tonic chord is: A♭Maj7

9



The tonic chord is: B♭Maj7

10

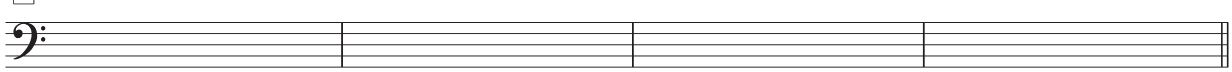


Track 43: **TEN** four-bar modulatory paths (TEXTBOOK: figure 13.19)

TRACK 43

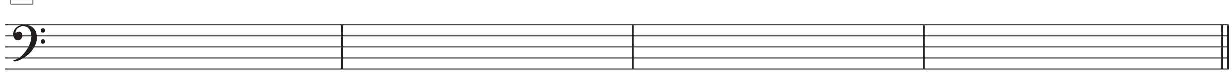
The tonic chord is: CMaj7

1



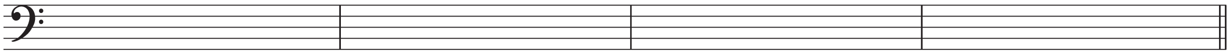
The tonic chord is: B♭Maj7

2



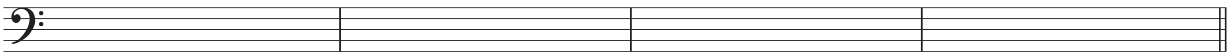
The tonic chord is: Dmin7

3



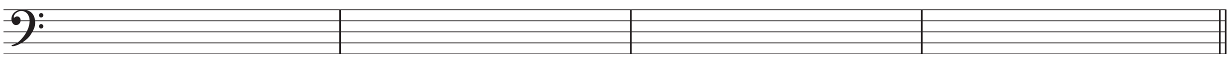
The tonic chord is: B♭min7

4



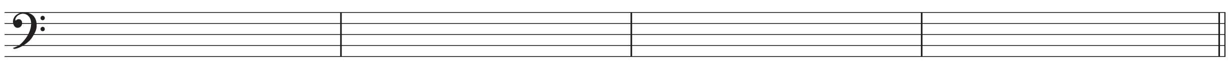
The tonic chord is: Emin7

5



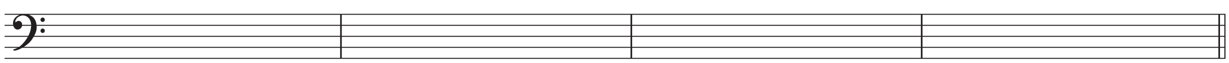
The tonic chord is: A♭min7

6



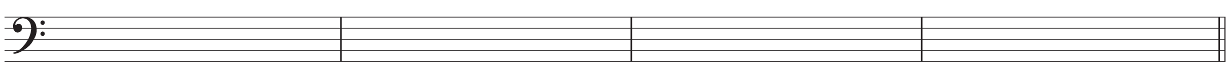
The tonic chord is: B♭Maj7

7



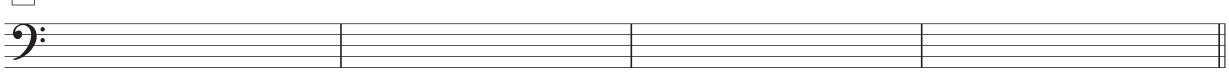
The tonic chord is: Gmin7

8



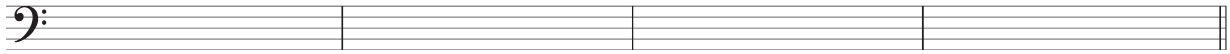
The tonic chord is: Fmin7

9



The tonic chord is: B♭min7

10

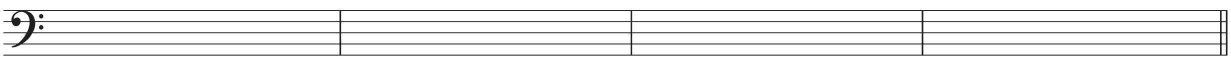


<u>Track 44</u>: **<u>TEN</u>** four-bar progressions with a single $[\mathrm{ii}^{7(\flat 5)}\text{–}\mathrm{V}^{7}]/\mathrm{X}$ interpolation (TEXTBOOK: figure 13.21)

TRACK 44

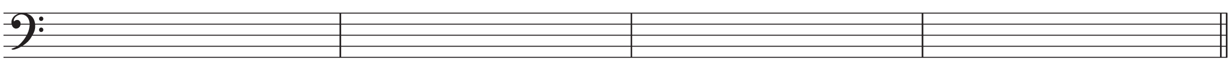
The tonic chord is: Cmin7

1



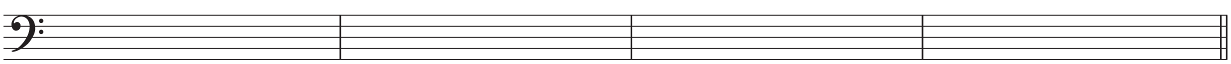
The tonic chord is: B♭min7

2



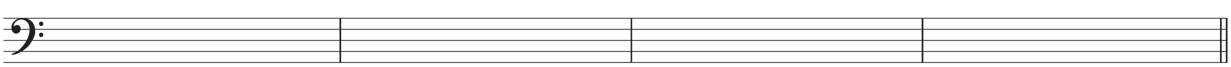
The tonic chord is: A♭min7

3



The tonic chord is: Gmin7

4



The tonic chord is: Fmin7

5



The tonic chord is: E♭min7

6

The tonic chord is: D♭min7

7

The tonic chord is: A♭min7

8

The tonic chord is: Gmin7

9

The tonic chord is: Amin7

10

Track 45: **TEN** four-bar progressions with two [ii^7–V^7]/X interpolations (TEXTBOOK: figure 13.23)

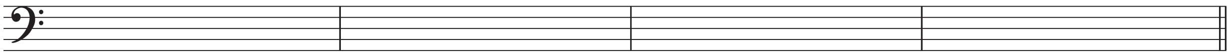
TRACK 45

The tonic chord is: CMaj7

1

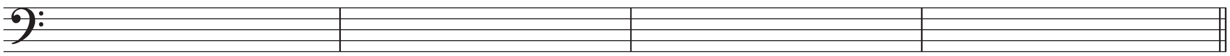
The tonic chord is: DMaj7

2



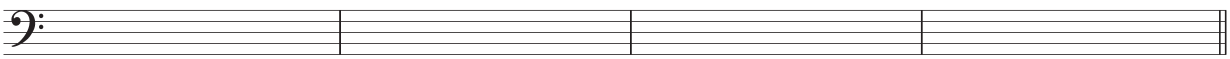
The tonic chord is: B♭Maj7

3



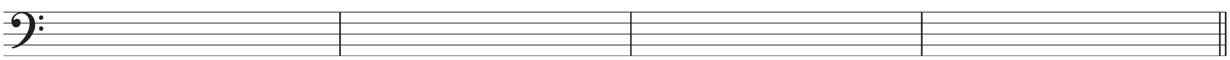
The tonic chord is: A♭Maj7

4



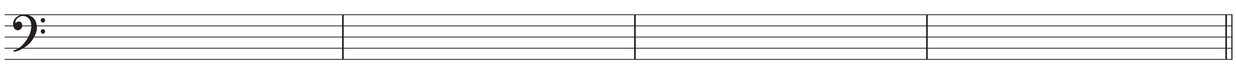
The tonic chord is: GMaj7

5



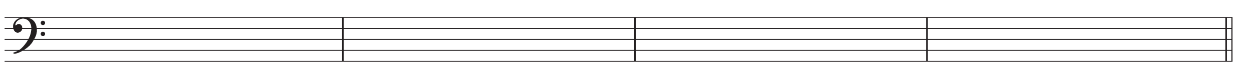
The tonic chord is: FMaj7

6



The tonic chord is: E♭Maj7

7



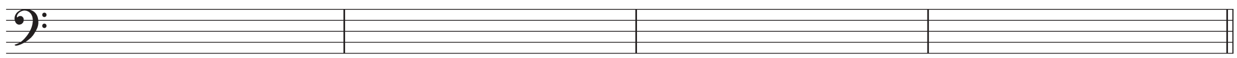
The tonic chord is: D♭Maj7

8



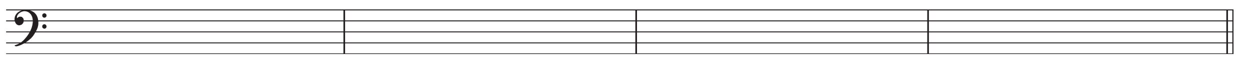
The tonic chord is: GMaj7

9



The tonic chord is: AMaj7

10

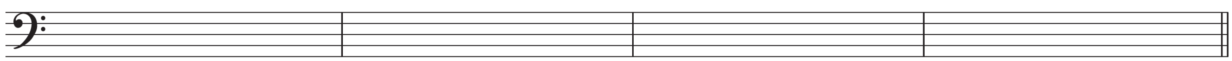


<u>Track 46</u>: **<u>TEN</u>** miscellaneous four-bar progressions (Textbook: figure 13.24)

Track 46

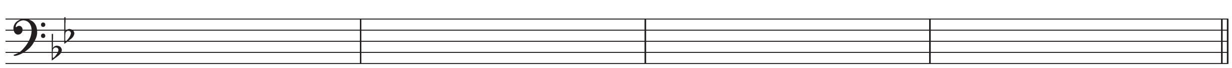
The tonic chord is: CMaj7

1



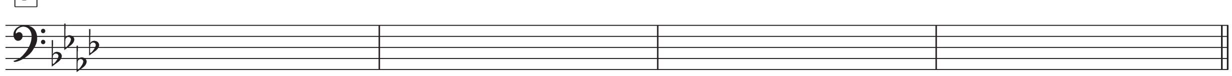
The tonic chord is: B♭maj7

2



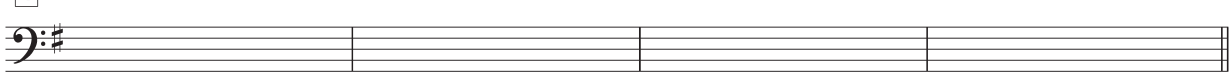
The tonic chord is: A♭Maj7

3



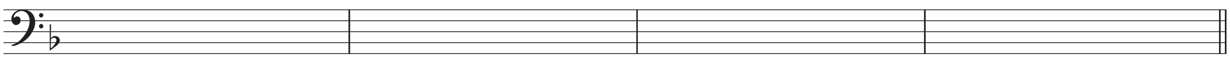
The tonic chord is: GMaj7

4



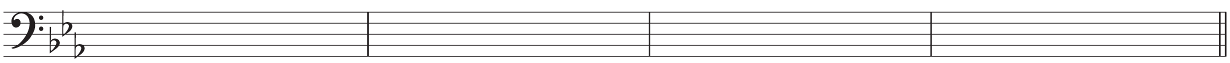
The tonic chord is: FMaj7

5



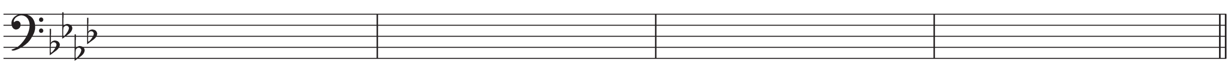
The tonic chord is: E♭Maj7

6



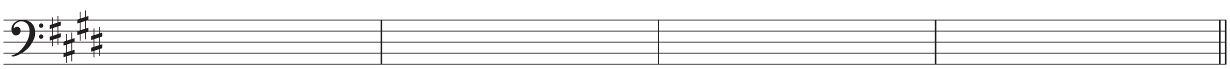
The tonic chord is: A♭Maj7

7



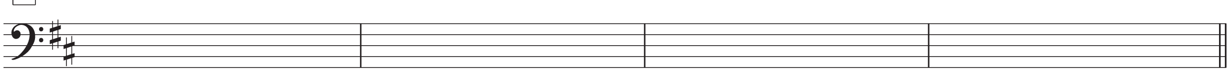
The tonic chord is: EMaj7

8



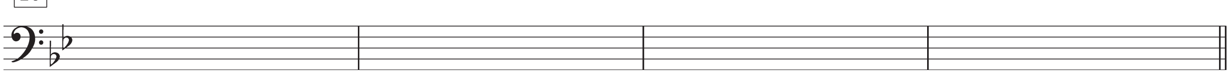
The tonic chord is: DMaj7

9



The tonic chord is: B♭Maj7

10

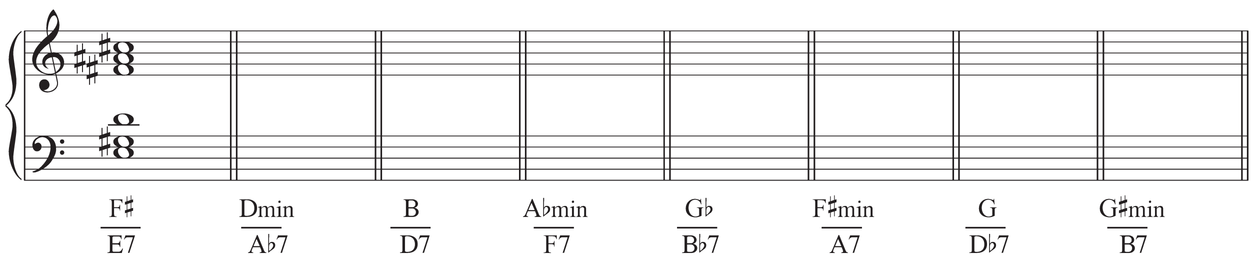


CHAPTER FOURTEEN

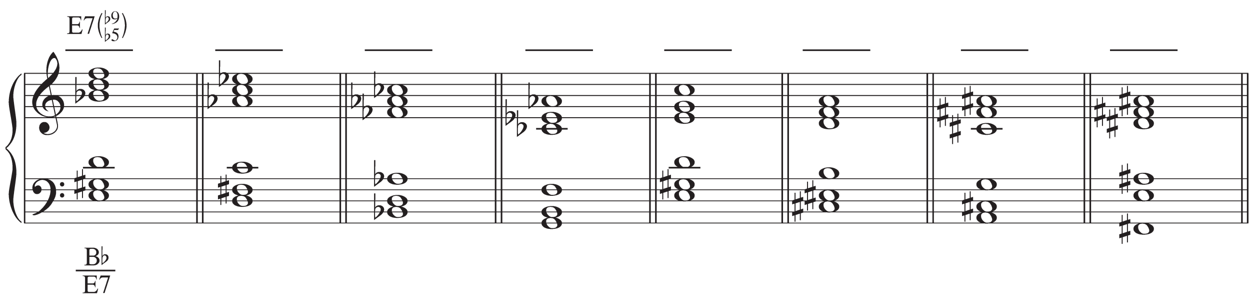
Voicings

WRITTEN ASSIGNMENTS

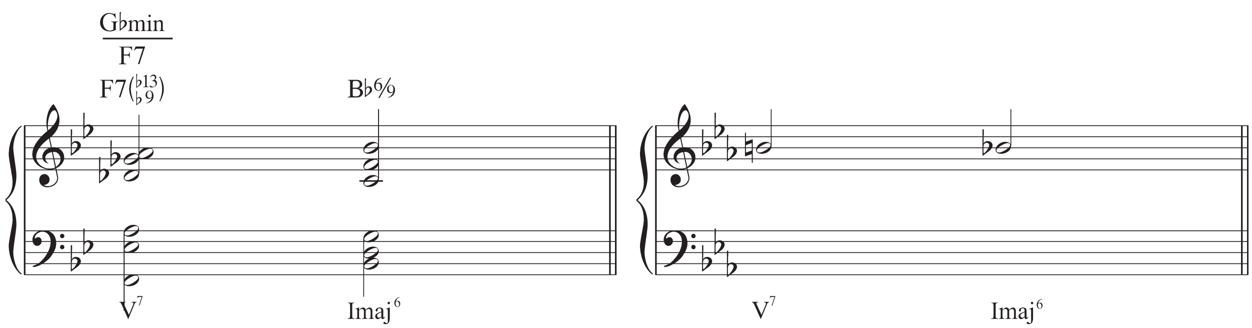
1. On the staff below, notate the following upper-structure formations.
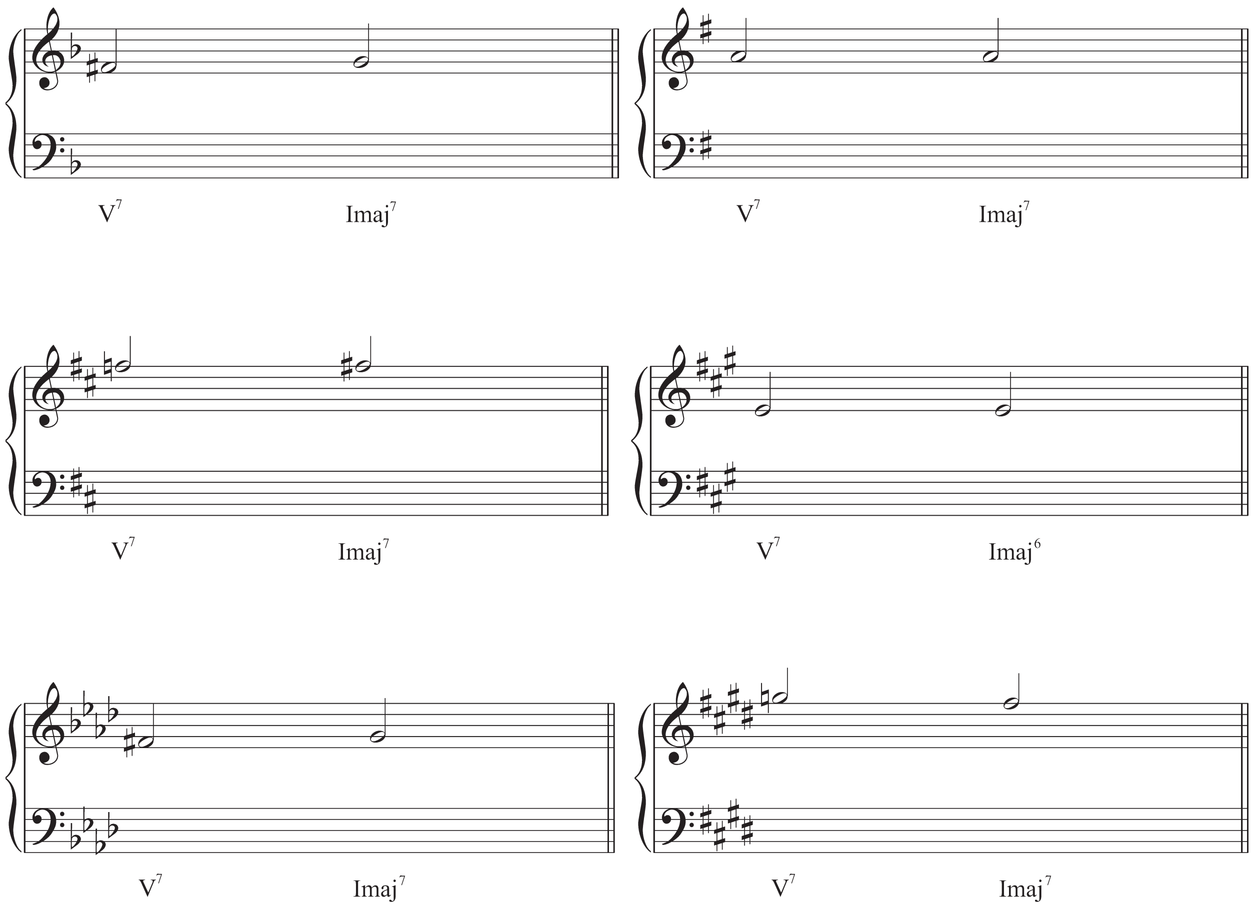


2. Analyze the following upper-structure chords with lead-sheet symbols and slash notation.

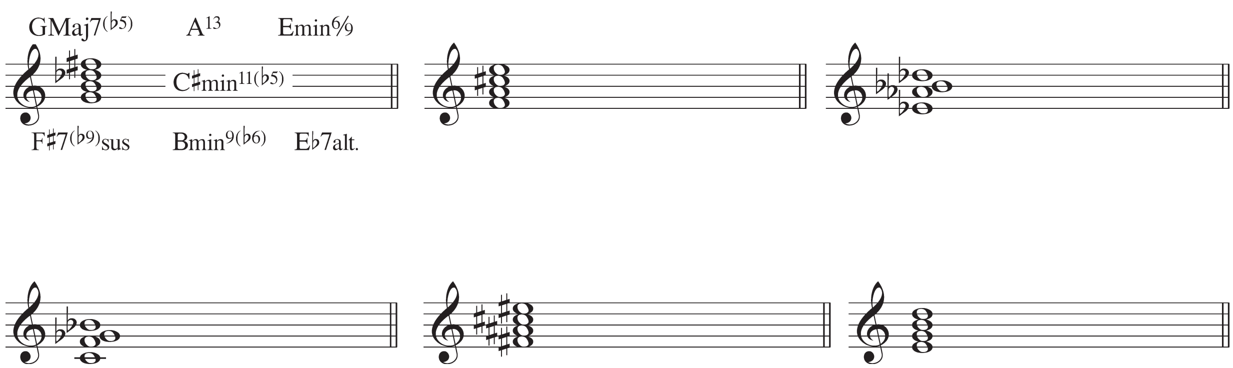


3. Using upper-structure triads on the dominant 7th chord, provide a six-voice harmonization for the following two-note segments. Make sure that your harmonization follows the rules of good voice leading.
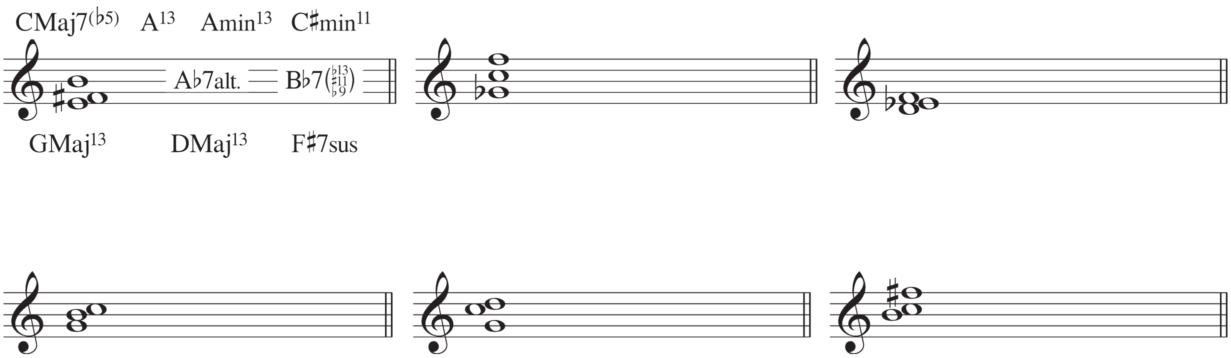




4. Analyze the following four-note rootless formations in the context of complete four-, five-part, and larger chord structures.



5. Analyze the following three-note rootless formations in the context of complete four-, five-part, and larger chord structures.



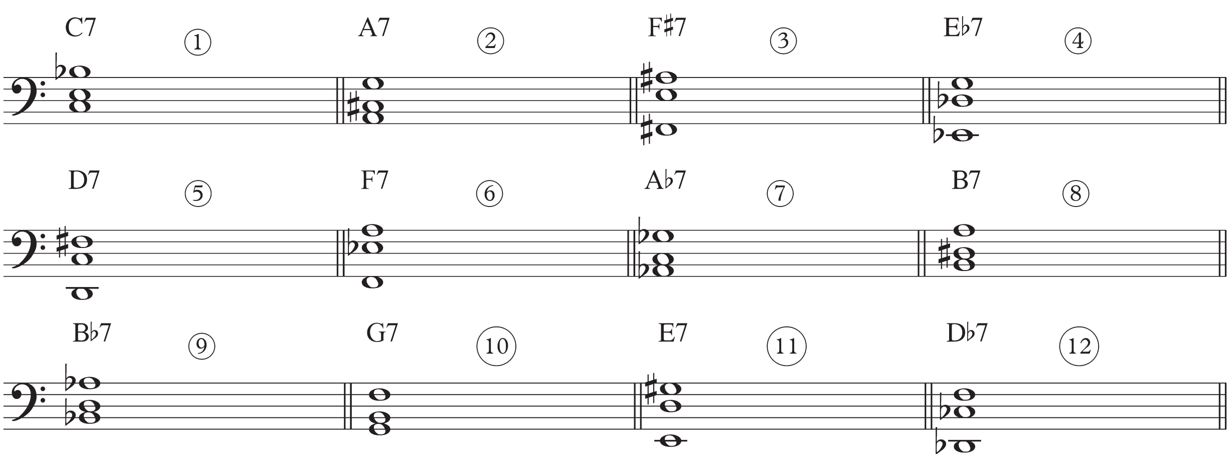
EAR TRAINING DRILLS

Instructions for Tracks 47–56

Each of the following exercises contains **TWELVE** L.H. dominant structures containing the root and the guide tones. After hearing each chord, sing/play the assigned upper structure. After a brief pause, the answer is given.

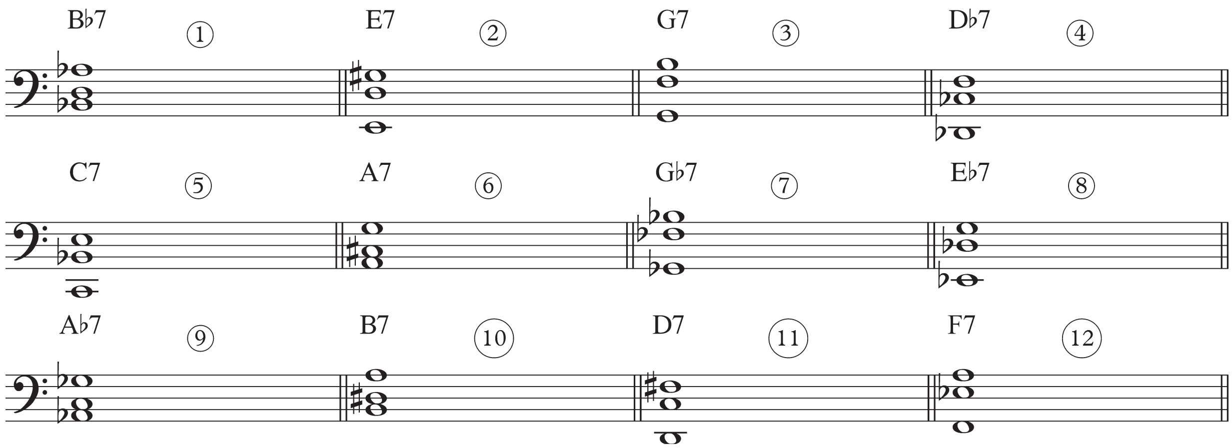
Track 47: A **major** upper-structure triad on **II**

Track 47



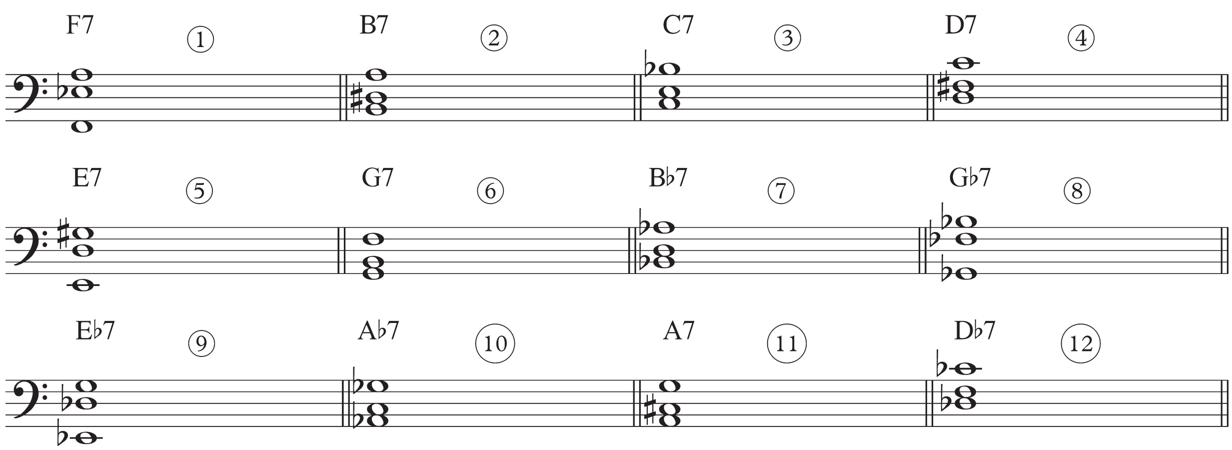
<u>Track 48</u>: A **major** upper-structure triad on **VI**

Track 48



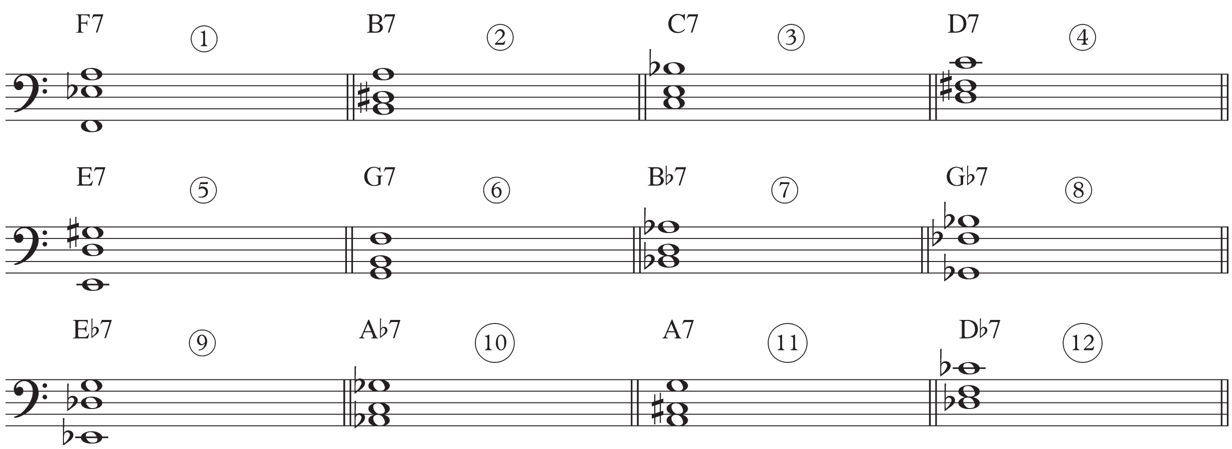
<u>Track 49</u>: A **major** upper-structure triad on ♭**V**

Track 49



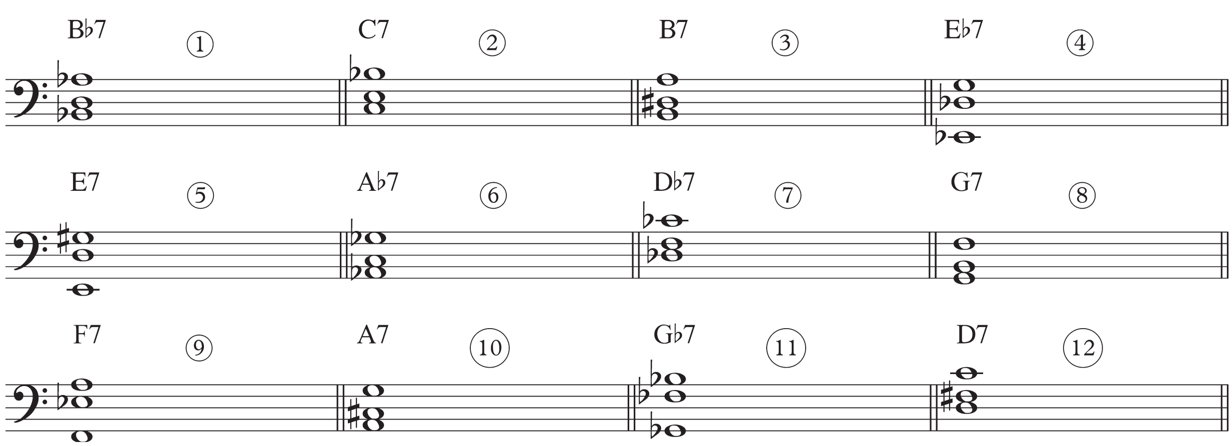
Track 50: A **major** upper-structure triad on ♭**III**

Track 50



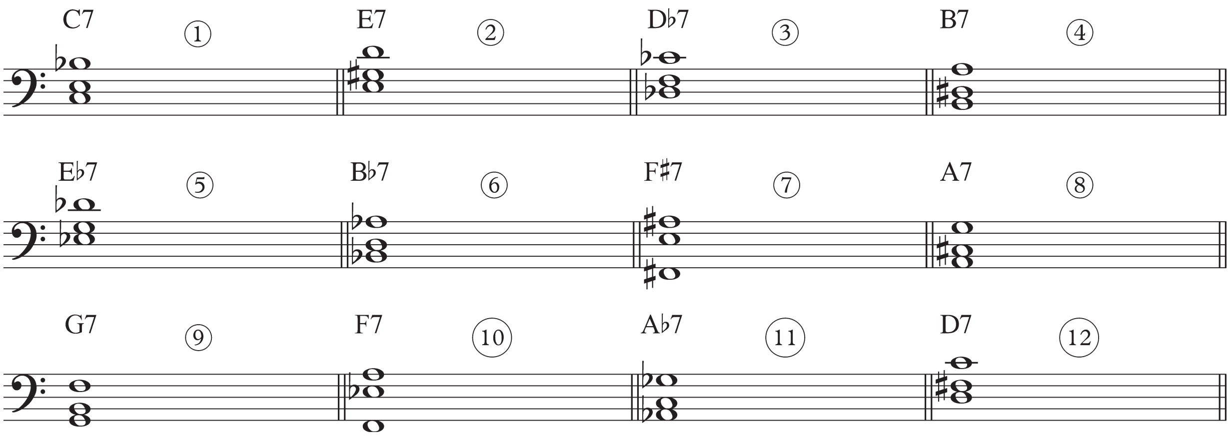
Track 51: A **major** upper-structure triad on ♭**VI**

Track 51



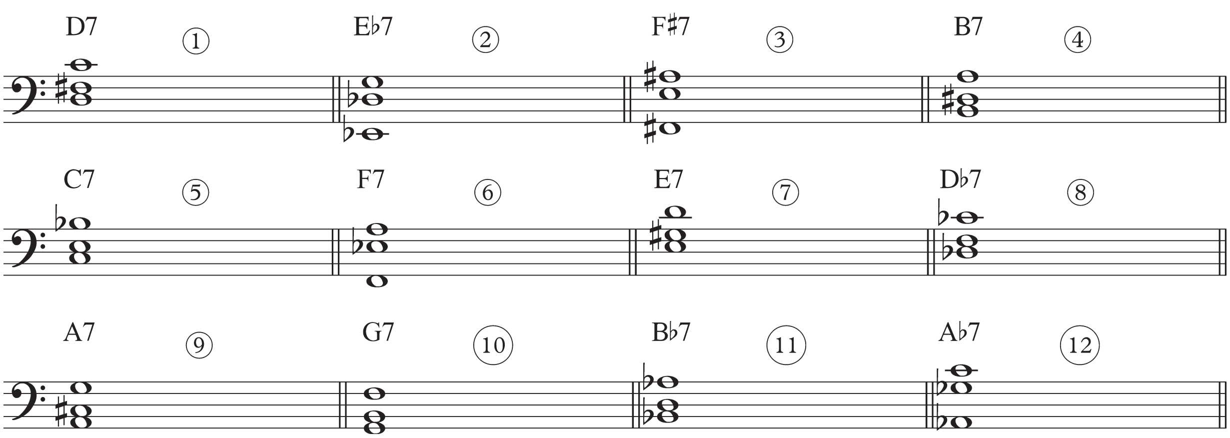
Track 52: A **minor** upper-structure triad on **v**

TRACK 52



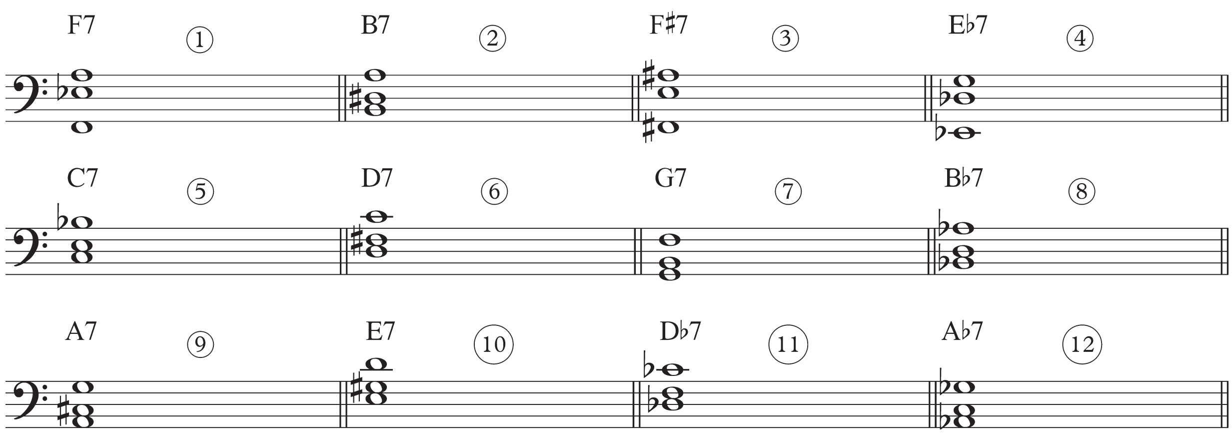
Track 53: A **minor** upper-structure triad on **vi**

TRACK 53



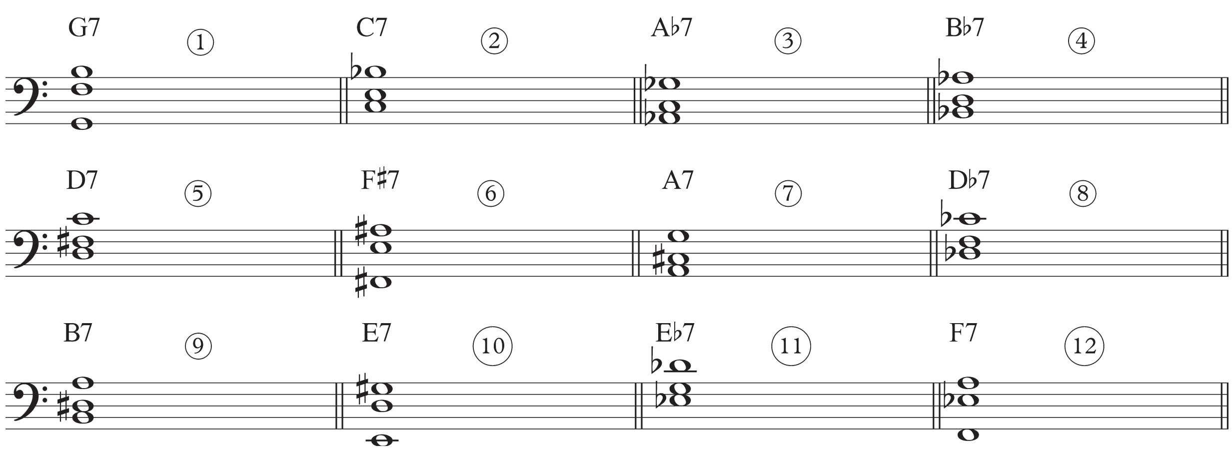
Track 54: A **minor** upper-structure triad on ♯**iv**

Track 54



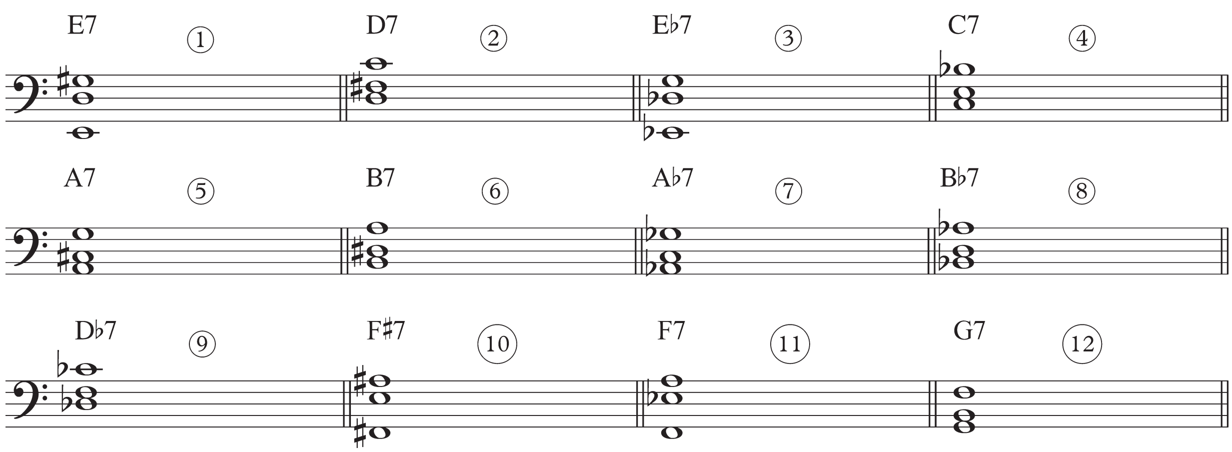
Track 55: A **minor** upper-structure triad on ♭**ii**

Track 55
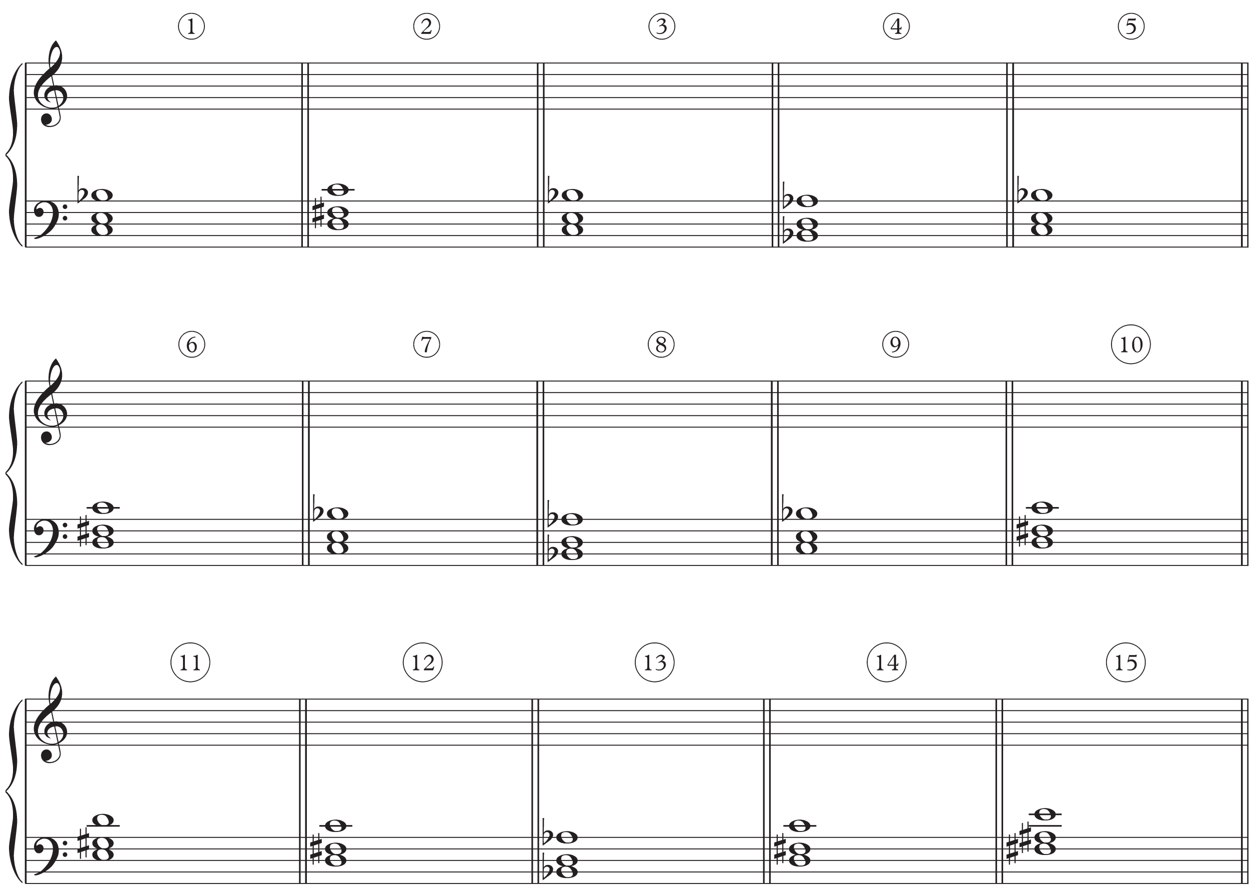


Track 56: A **minor** upper-structure triad on ♭**iii**

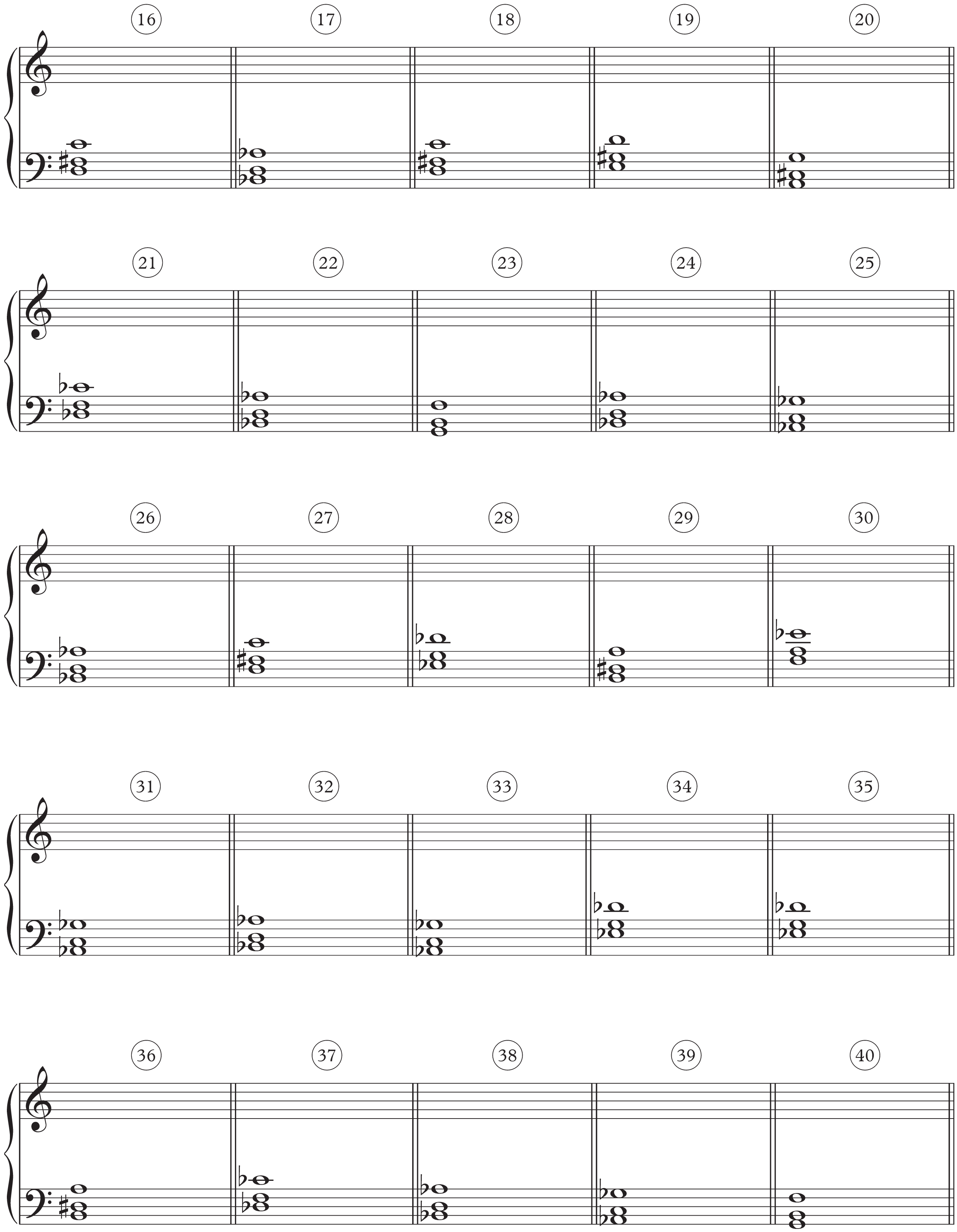
Track 56

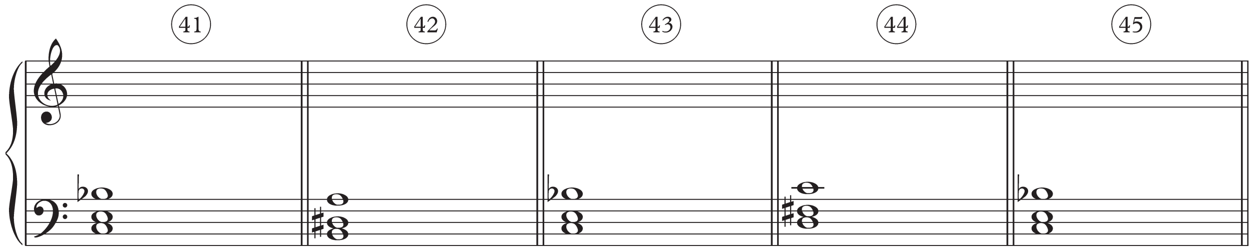


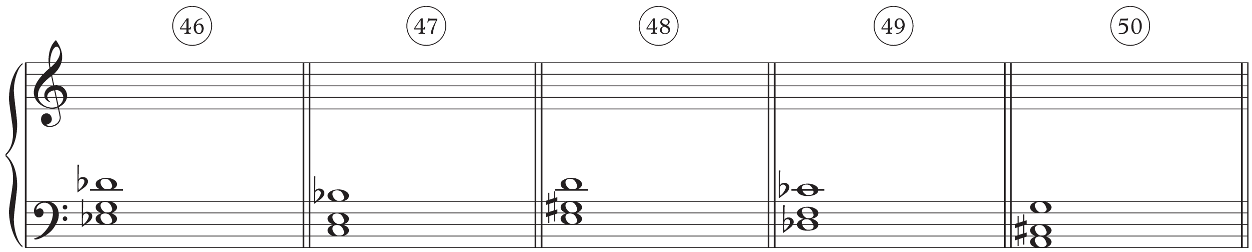
Track 57 contains **FIFTY** dominant 7th formations with major and minor upper-structure triads. Identify the quality of each triad and its scale-degree position in relation to the root of the dominant 7th chord. (Answer Key)

Track 57




16
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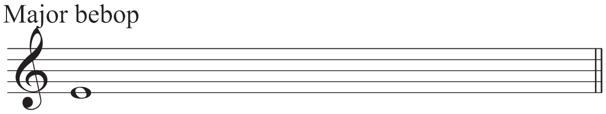
CHAPTER FIFTEEN

Bebop

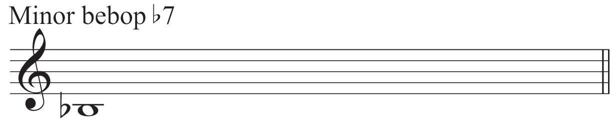
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following bebop scales.

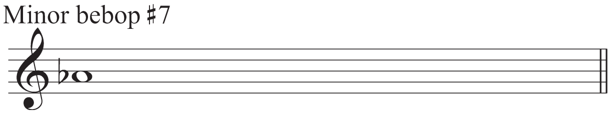
Major bebop



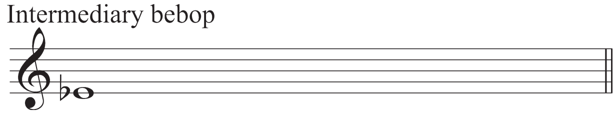
Minor bebop ♭7
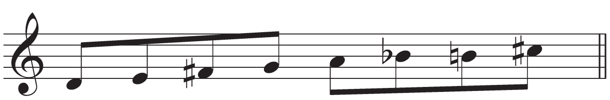


Minor bebop ♯7
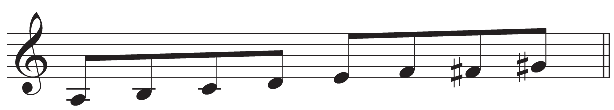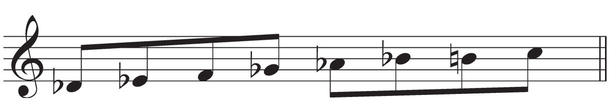


Intermediary bebop
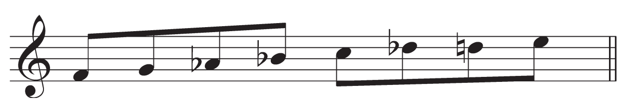


2. Identify the following bebop scales.



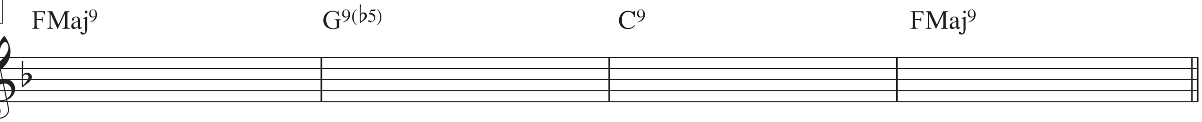




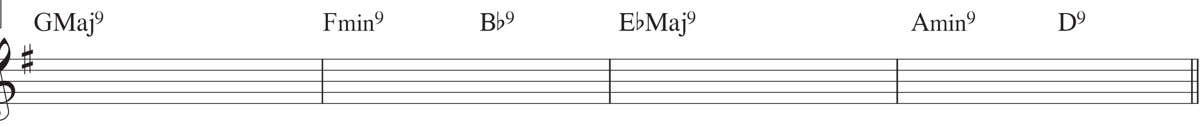


3. Notate bebop scales that establish a convincing chord–scale relationship for the following harmonic progressions.

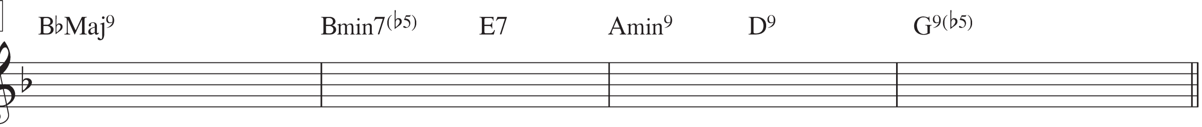
a



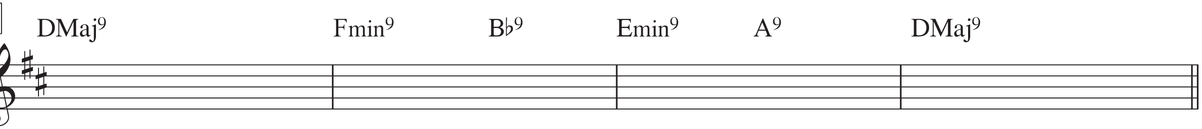
b



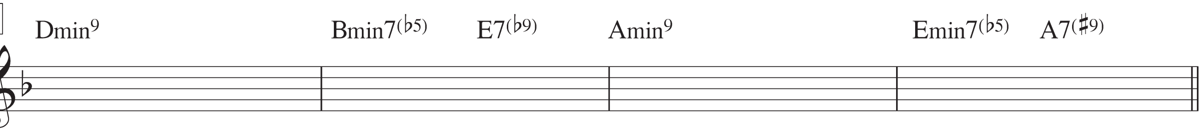
c



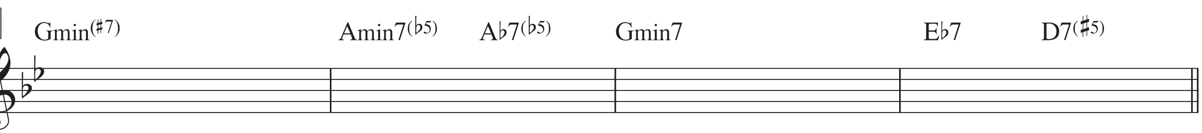
d



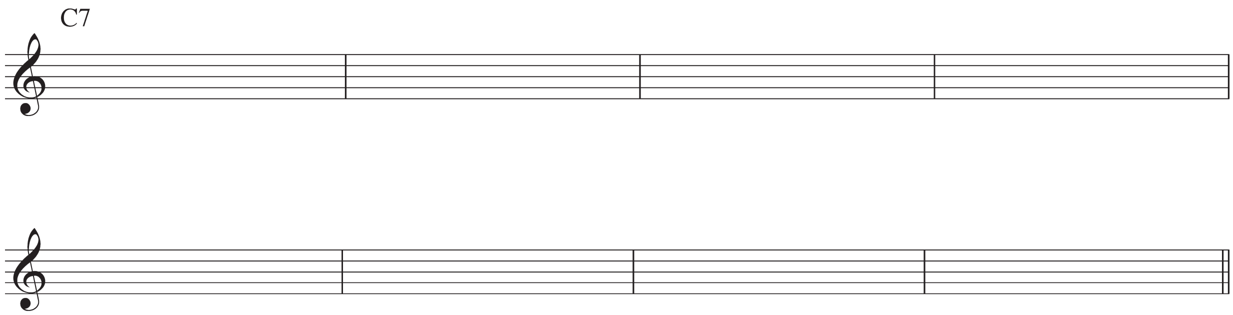
e

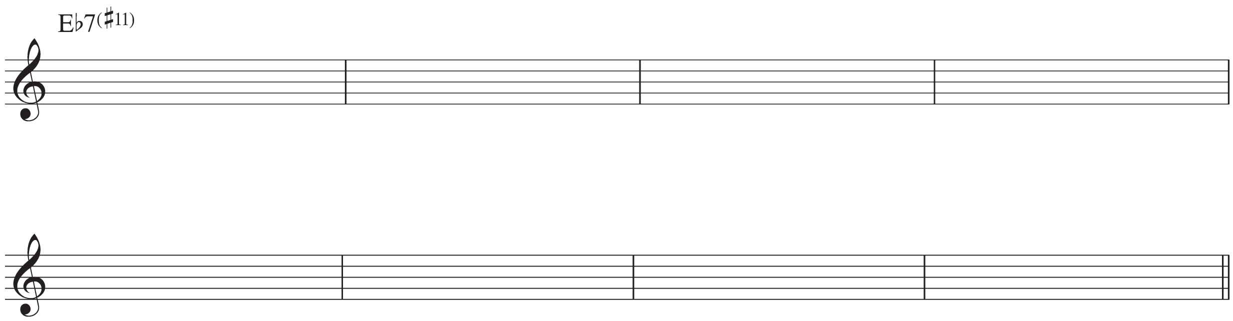


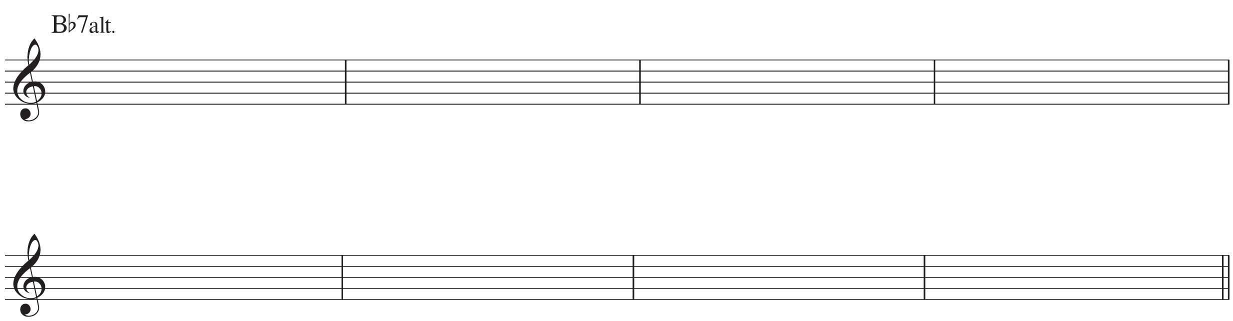
f

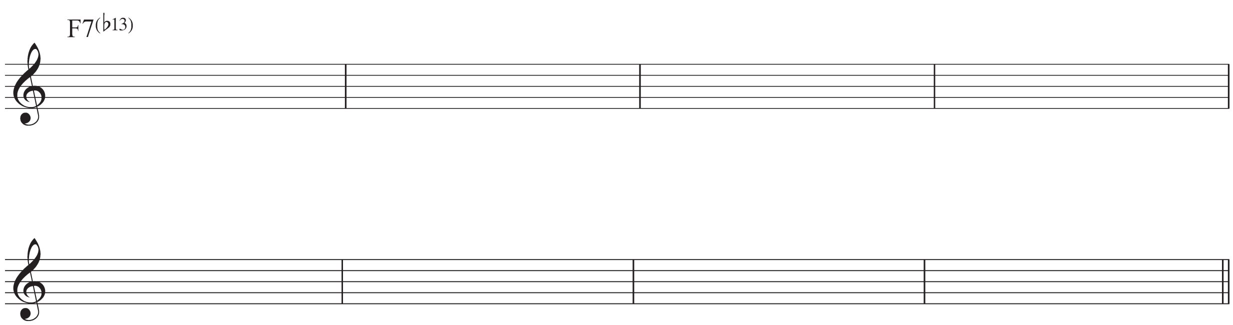


4. Compose an 8-bar bebop line for each of the following chords: C7, E♭7(♯11), B♭7alt., and F7(♭13). (Answer not provided)
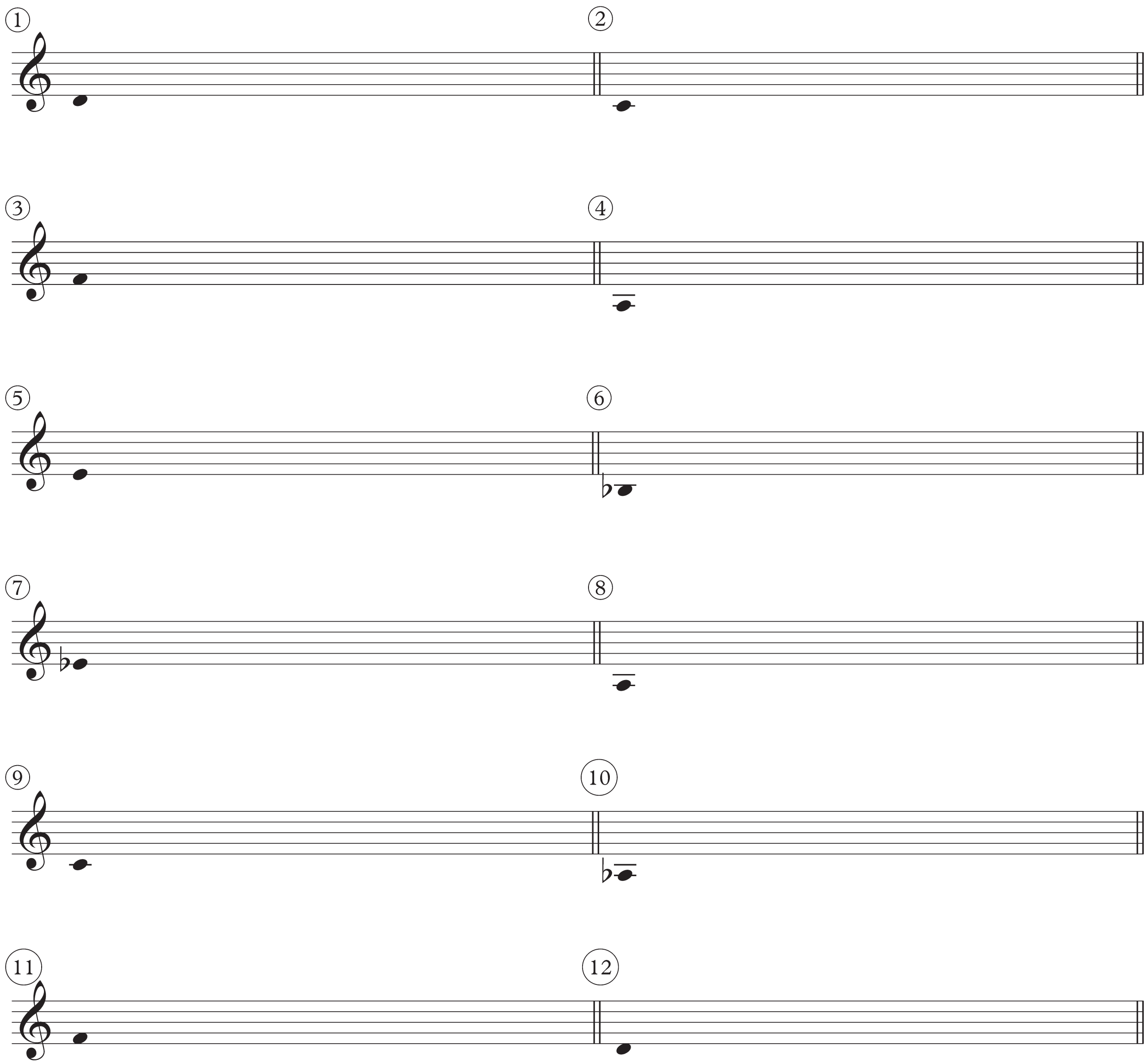








EAR TRAINING DRILLS

Track 58 contains **TWELVE** randomly chosen bebop scales. Identify their names. (Answer Key)

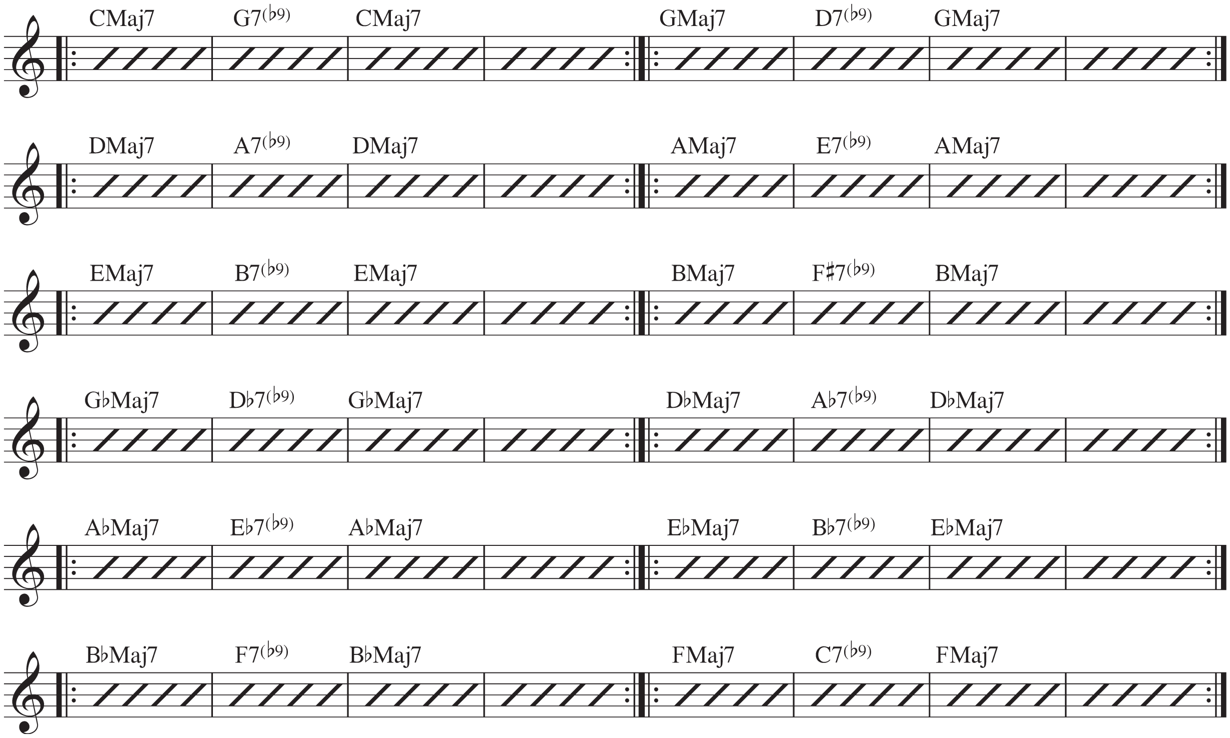
Track 58



PLAY ALONG SESSIONS

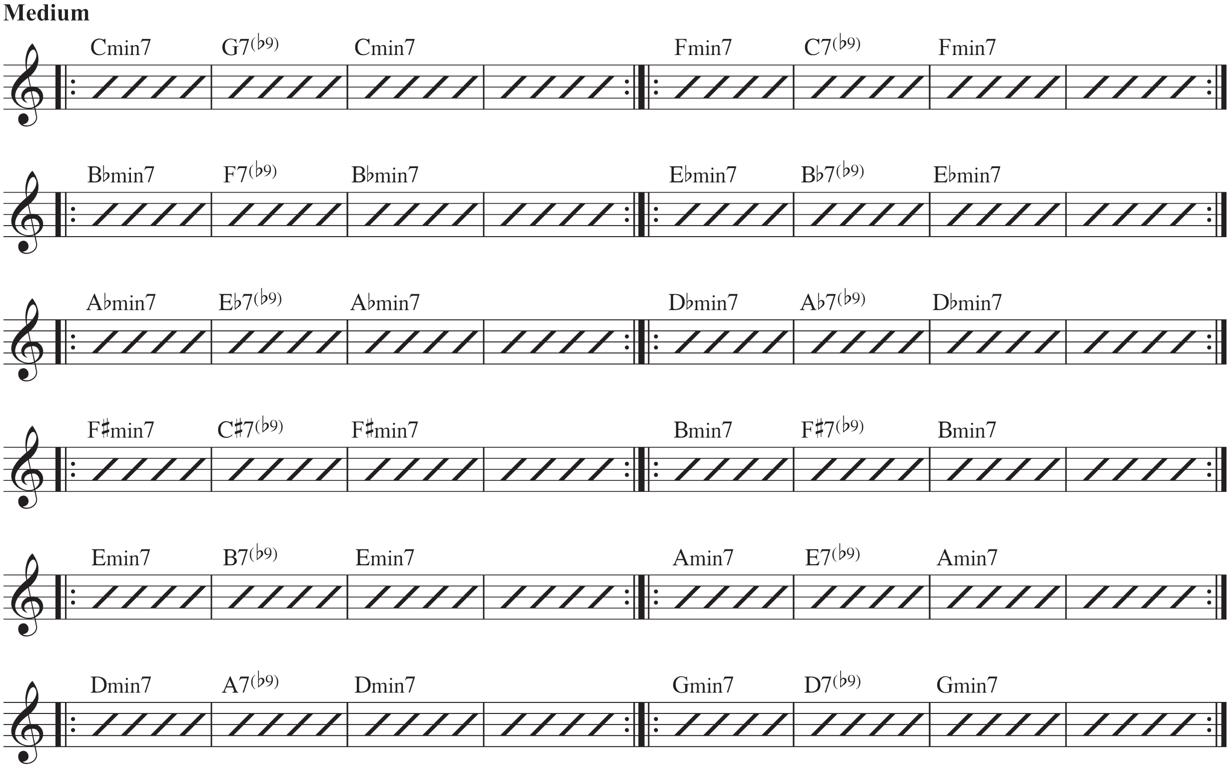
Track 23: **Imaj⁷–V⁷–Imaj⁷ in twelve keys.** Play along with the recording using routines from figures 15.13.c and 15.13.e in the Textbook.

Medium

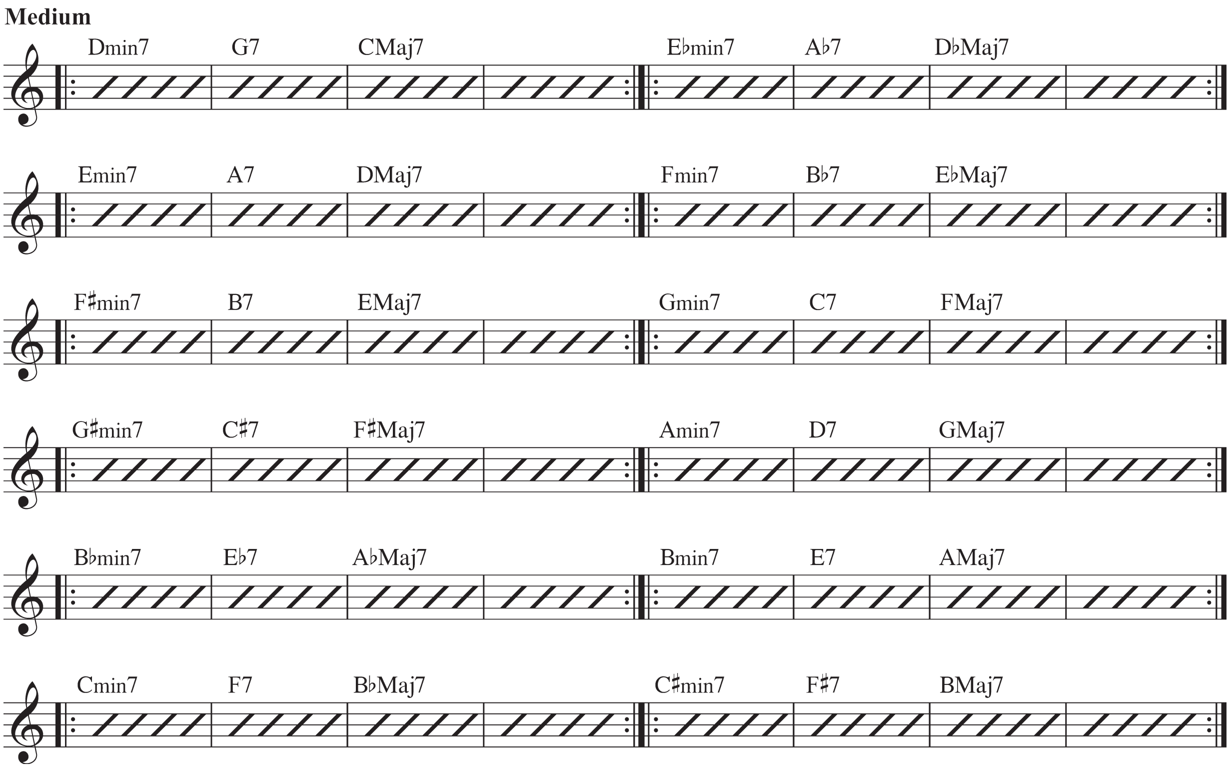


Track 24: **i⁷–V⁷–i⁷ in twelve keys.** Play along with the recording using routines from figures 15.13.d and 15.13.f in the Textbook.

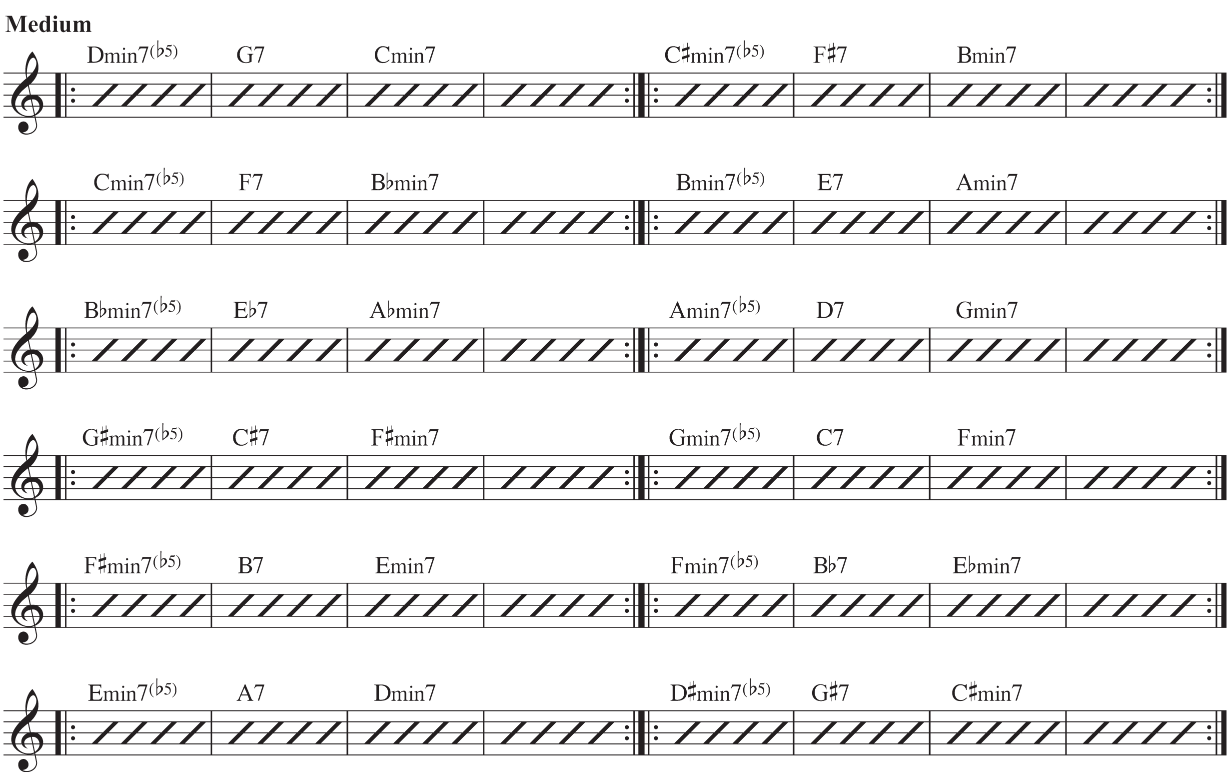
Medium



Track 25: **ii^7–V^7–$Imaj^7$ in twelve keys.** Play along with the recording using the correct scales (Textbook: figure 15.15) and the different practice routines covered in Chapter 15 (Textbook).



Track 26: **$ii^{7(\flat 5)}$–V^7–i^7 in twelve keys.** Play along with the recording using the correct scales (Textbook: figure 15.17) and the different practice routines covered in Chapter 15 (Textbook).



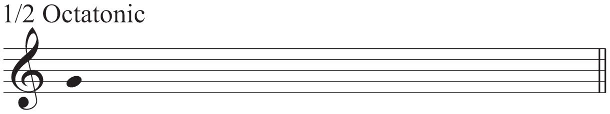
CHAPTER SIXTEEN

Octatonic Scales

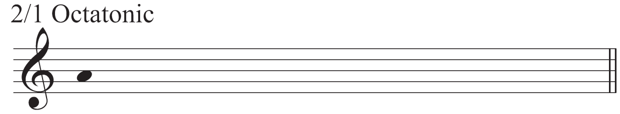
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following octatonic scales.

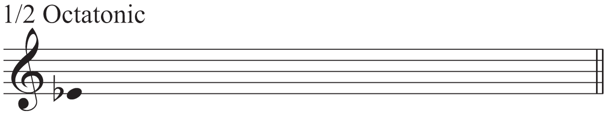
1/2 Octatonic



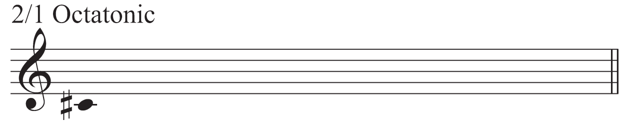
2/1 Octatonic



1/2 Octatonic

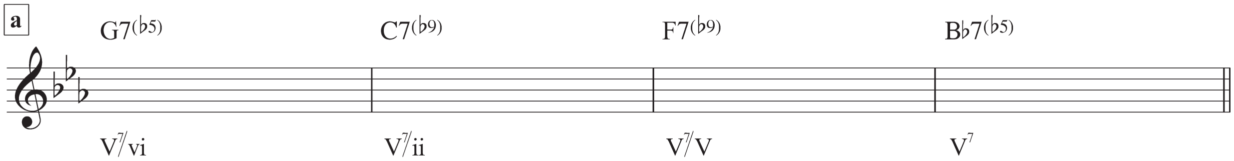


2/1 Octatonic

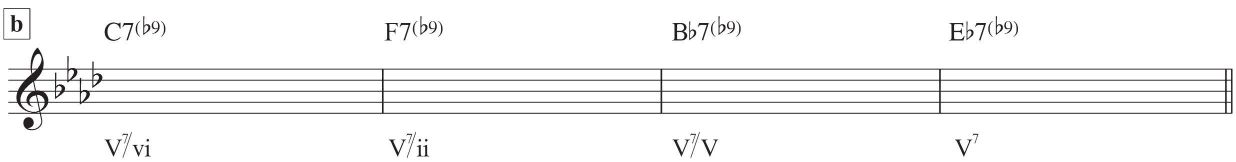


2. Using octatonic scales only, establish a chord–scale relationship for the following chord progressions. Notate the scales on the staff.

a

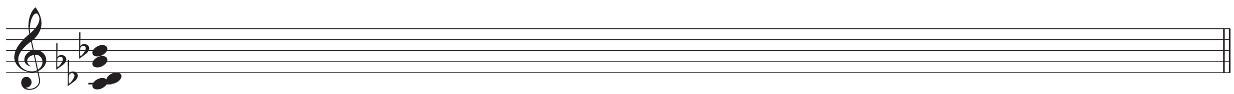


b

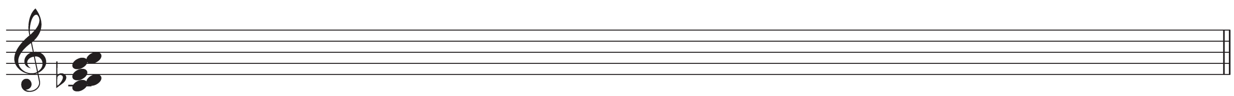


3. Transpose the following harmonic formations through the **1/2** or **2/1** octatonic scales.

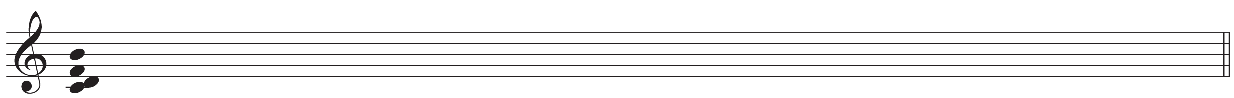
1/2 Octatonic



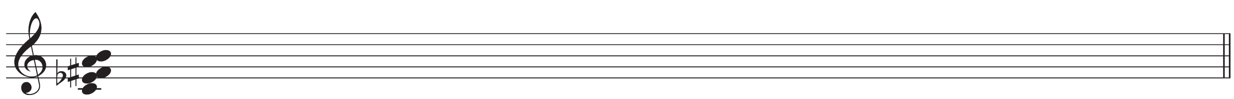
1/2 Octatonic



2/1 Octatonic

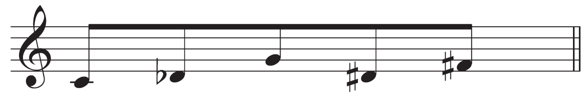


2/1 Octatonic

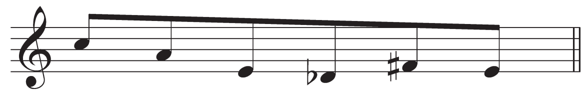


4. Transpose the following melodic cells through the **1/2** or **2/1** octatonic scales.

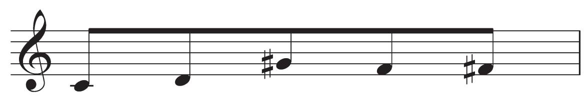
1/2 Octatonic I



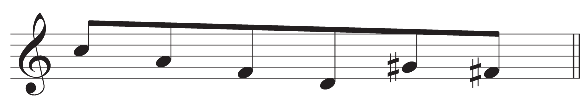
1/2 Octatonic I



2/1 Octatonic I



2/1 Octatonic I
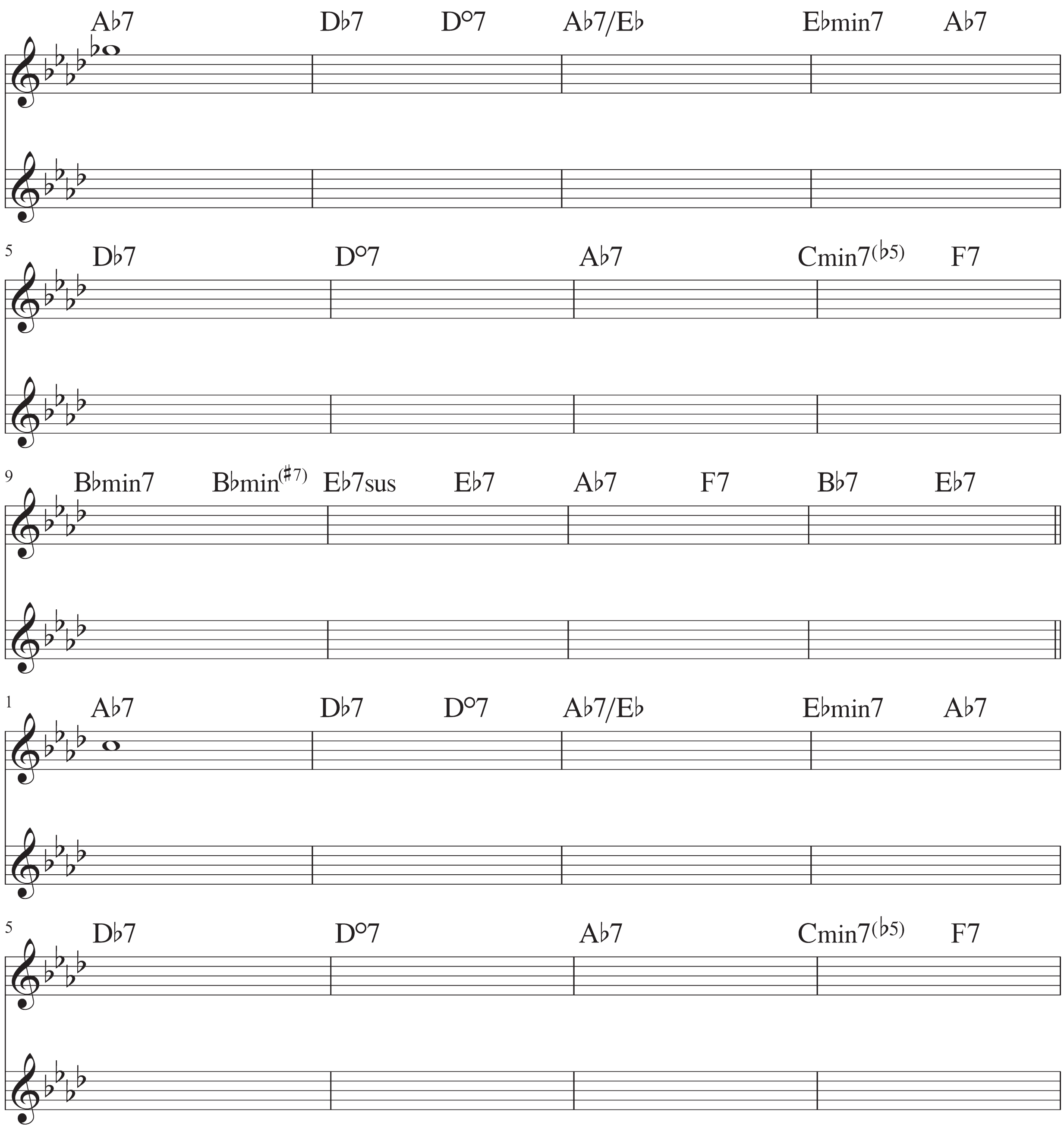


5. Compose a 16-bar octatonic line for each of the following chords: D♭7, E°7, F♯7, and A°7. (Answer not provided)

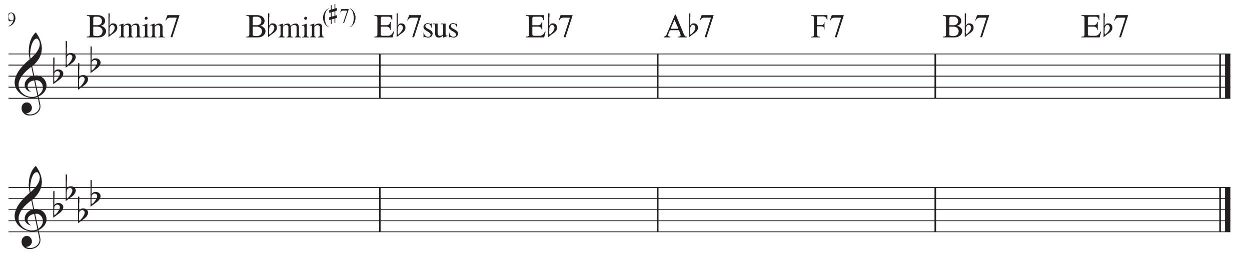
CHAPTER SEVENTEEN

Bebop Blues
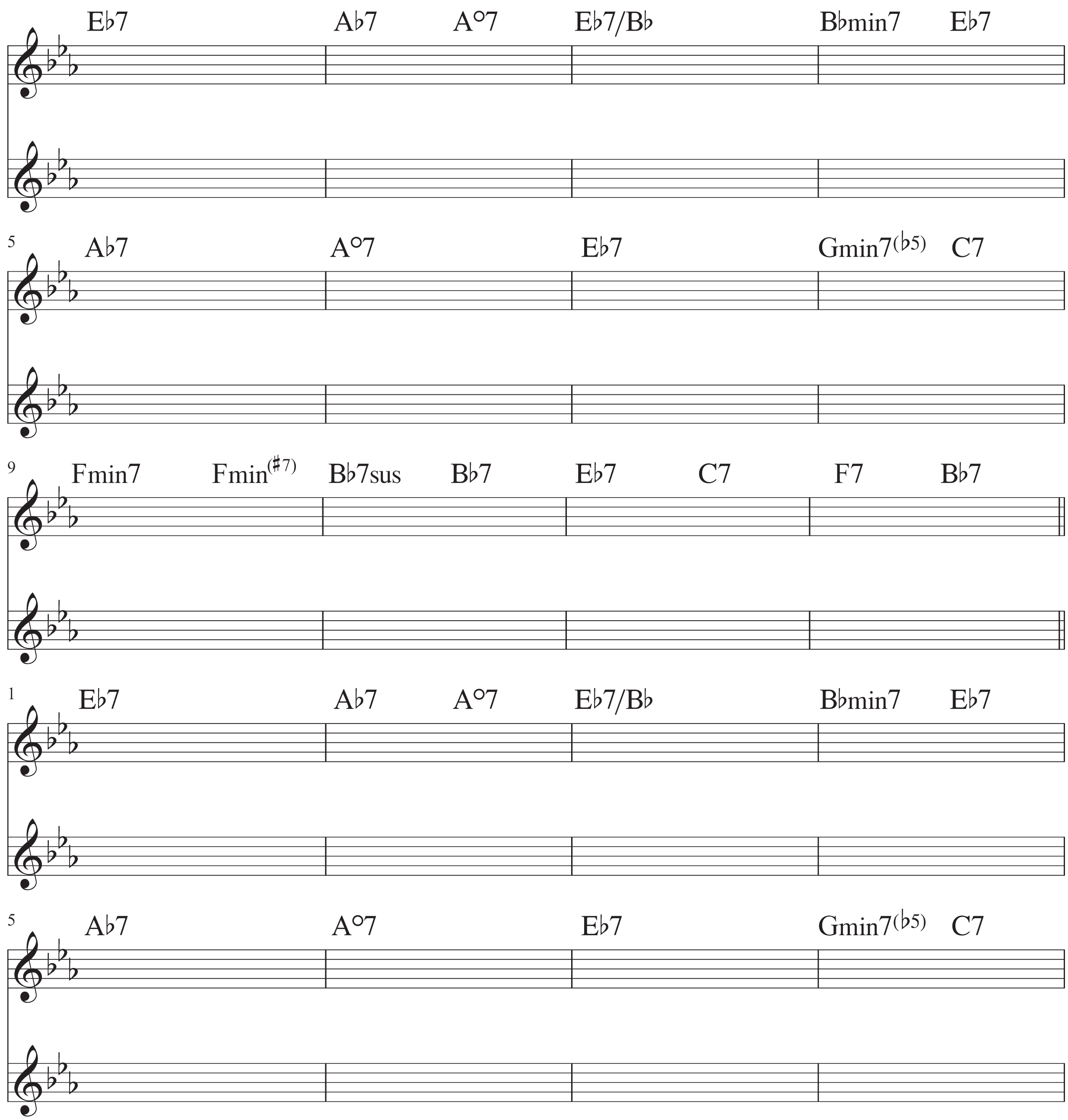
WRITTEN ASSIGNMENTS

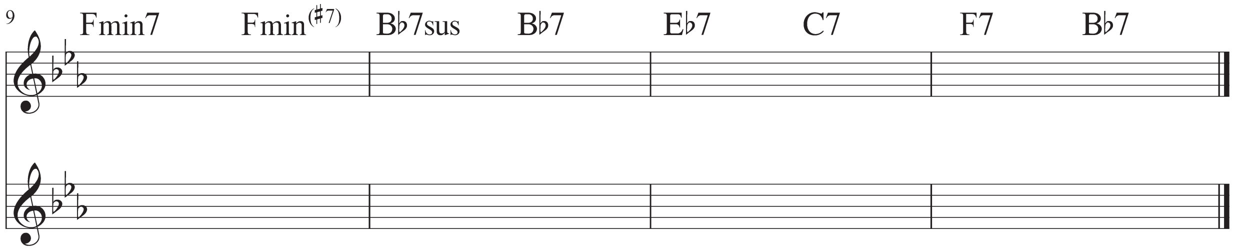
1. On the staff below, complete the following background lines (top line) and embellish them with five-part rootless arpeggiations (bottom line). Make sure that the realization follows the rules of good voice leading. Analyze the resulting chords with lead-sheet symbols.





2. Based on the progression given below, notate the available entry windows between chords (top line) and provide a melodic realization (bottom line). (Answer not provided)
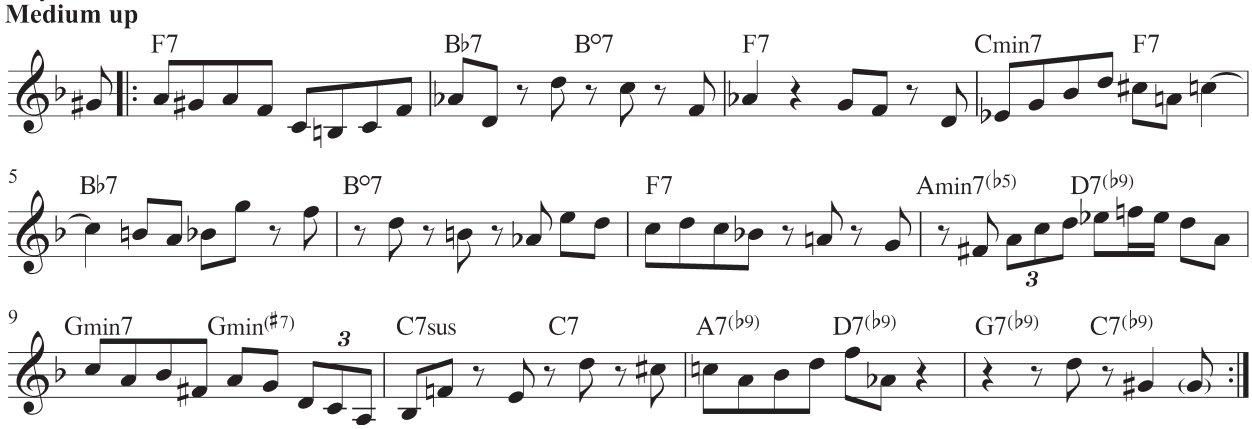




PLAY ALONG SESSIONS

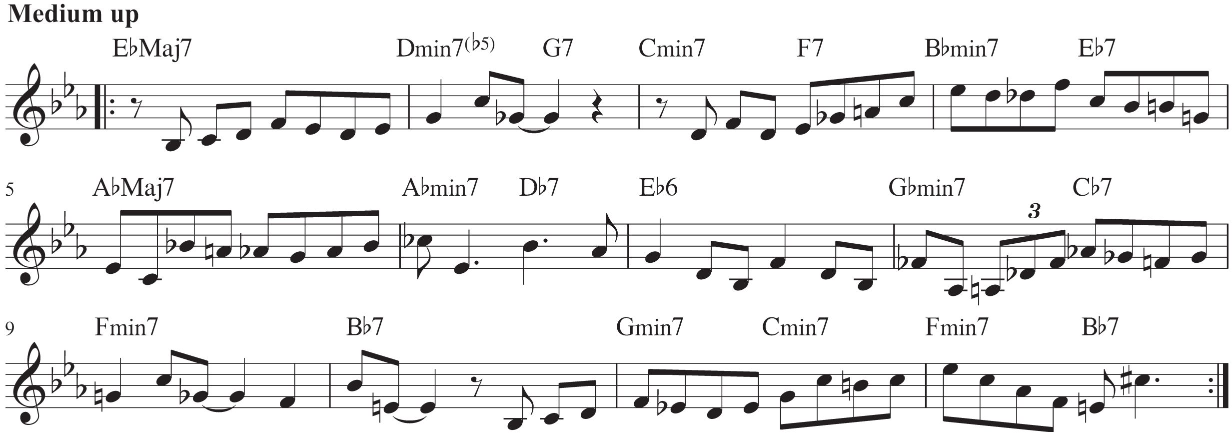
Track 27: **Billie's Dance**

Play 10x
Medium up
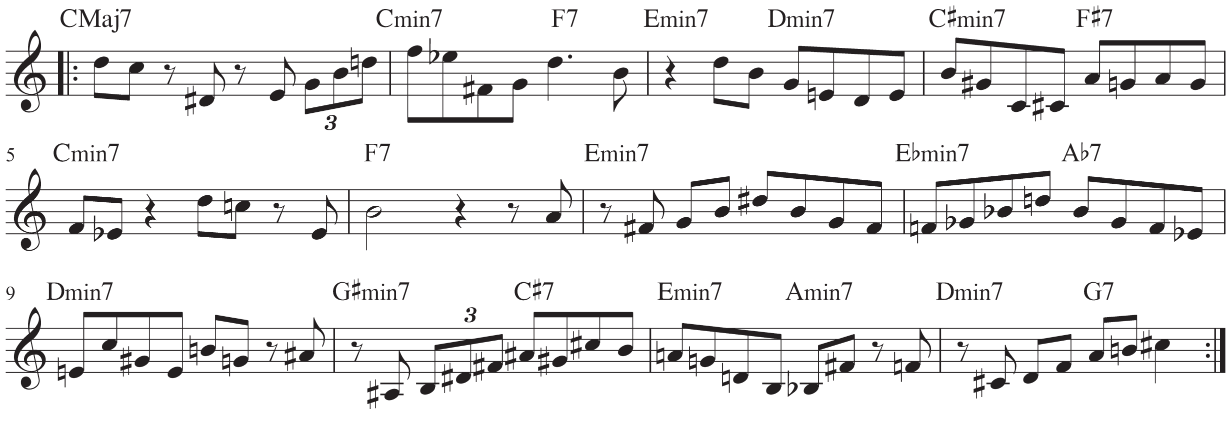


Track 28: **Birdie Song**. Play along with the recording using arpeggiation of rootless five-part chords over the structural line.

Play 10x
Medium up



<u>Track 29</u>: **Infidels Bounce**. Play along with the recording and use different entry windows to connect chords.

Play 10x
Medium up
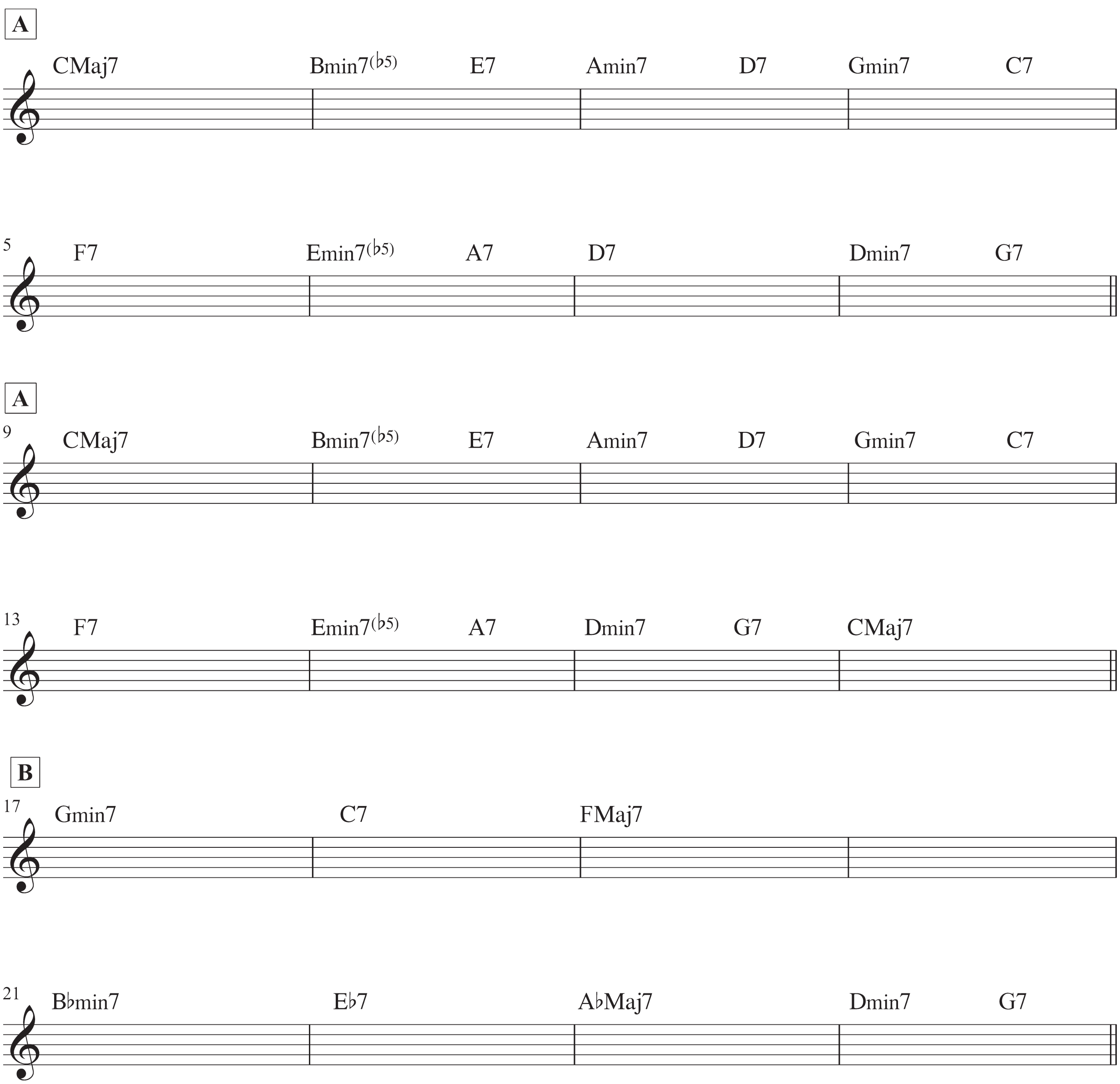


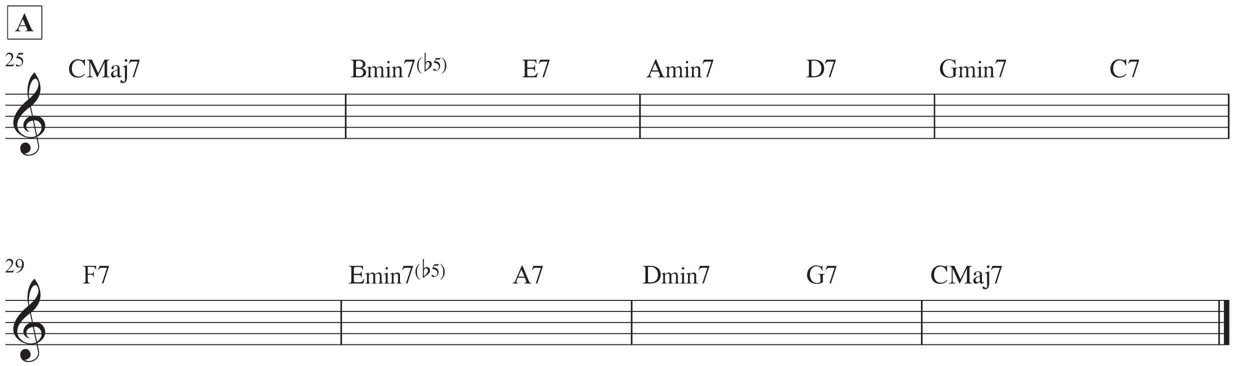
CHAPTER EIGHTEEN

"Confirmation"
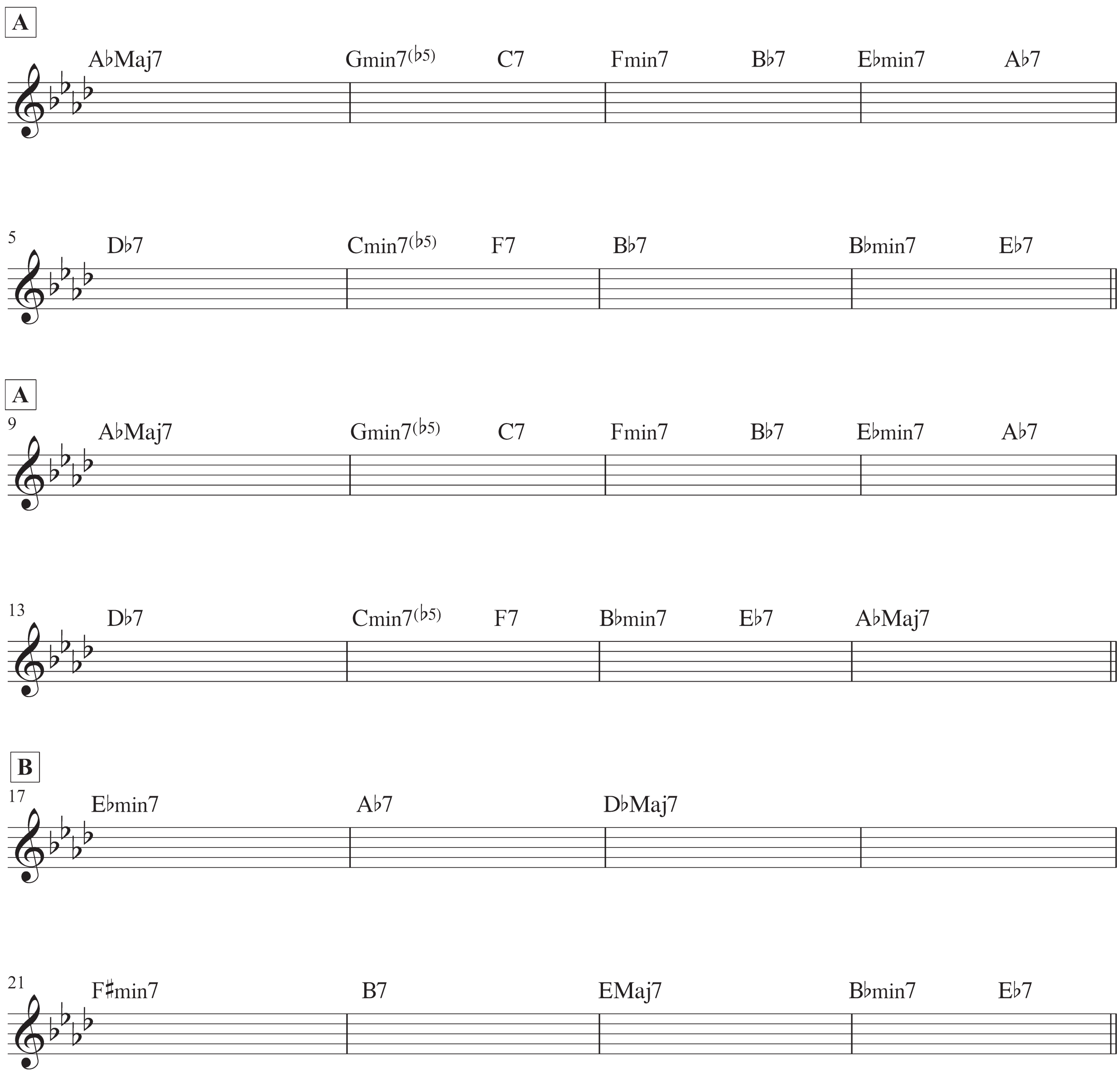
WRITTEN ASSIGNMENTS

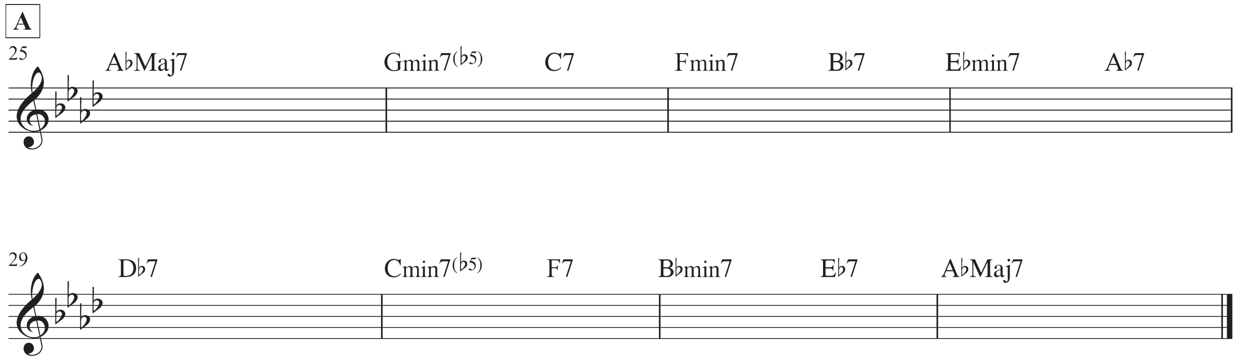
1. Provide a chord–scale relationship for "Confirmation" in C using modes only.





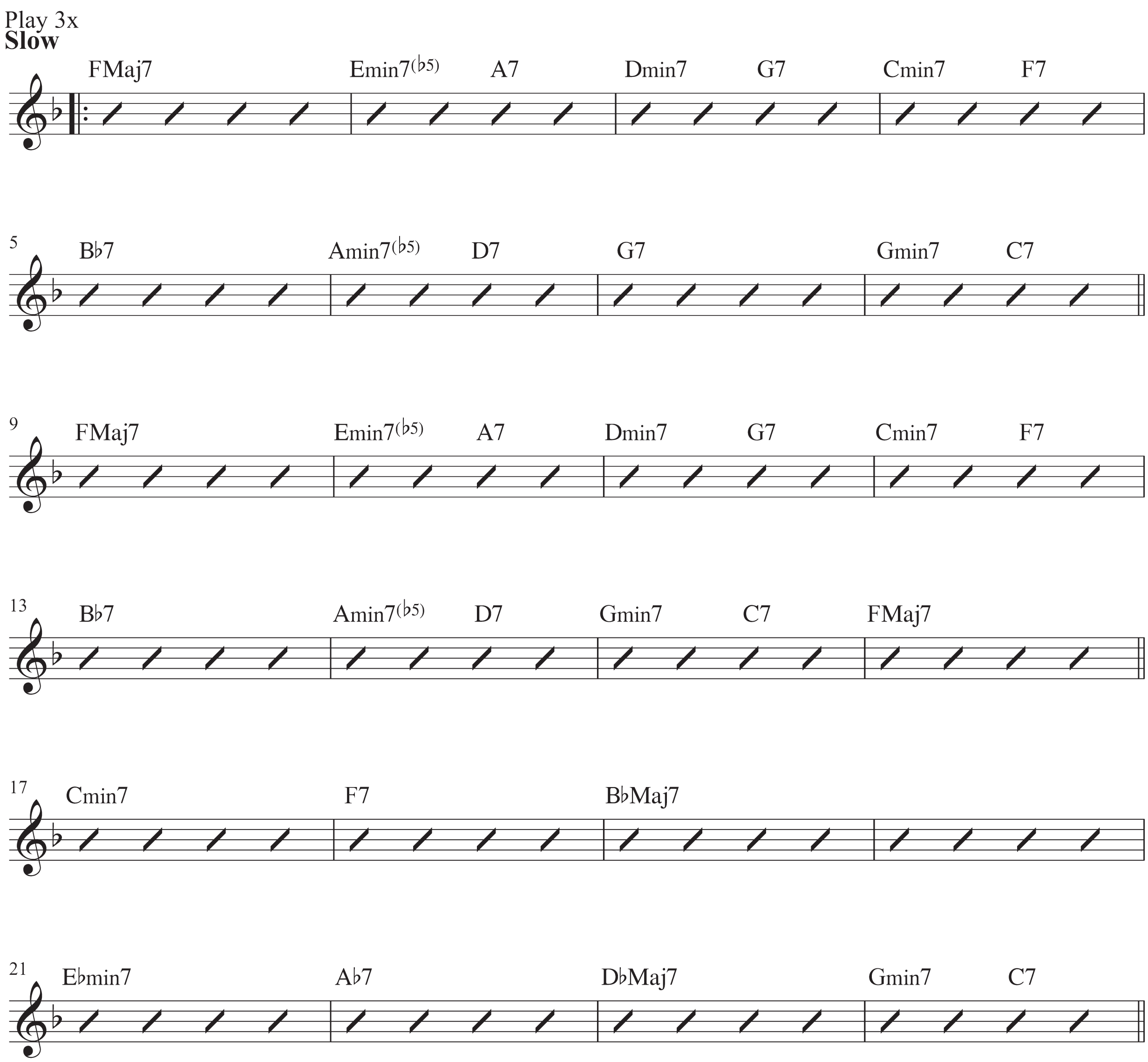
2. Provide a chord–scale relationship for “Confirmation” in A♭ using bebop scales only.

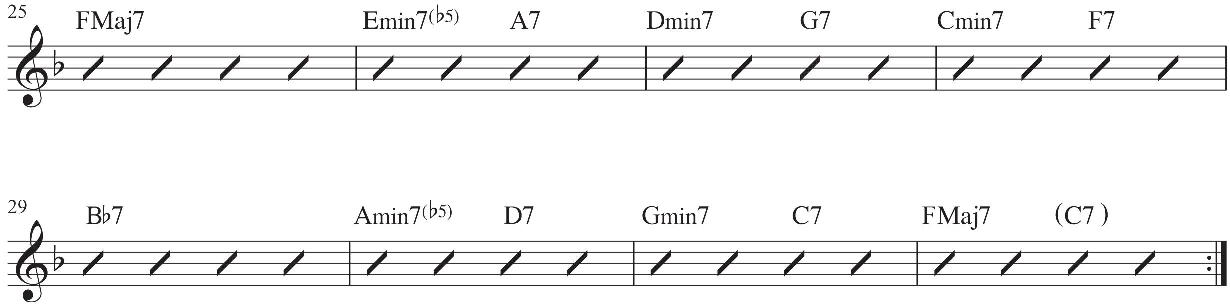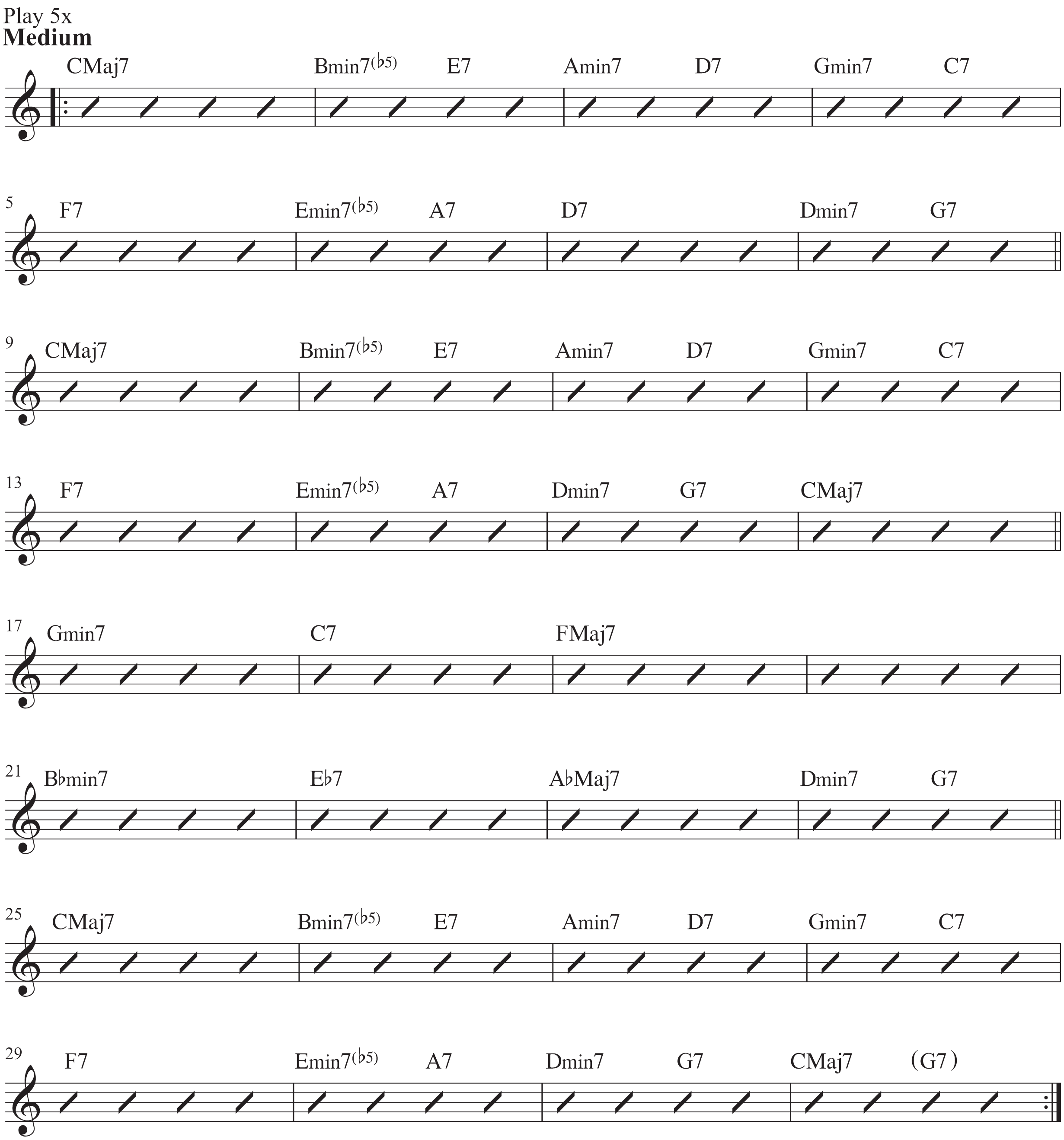




PLAY ALONG SESSIONS

<u>Track 30</u>: Confirmation in F (slow)
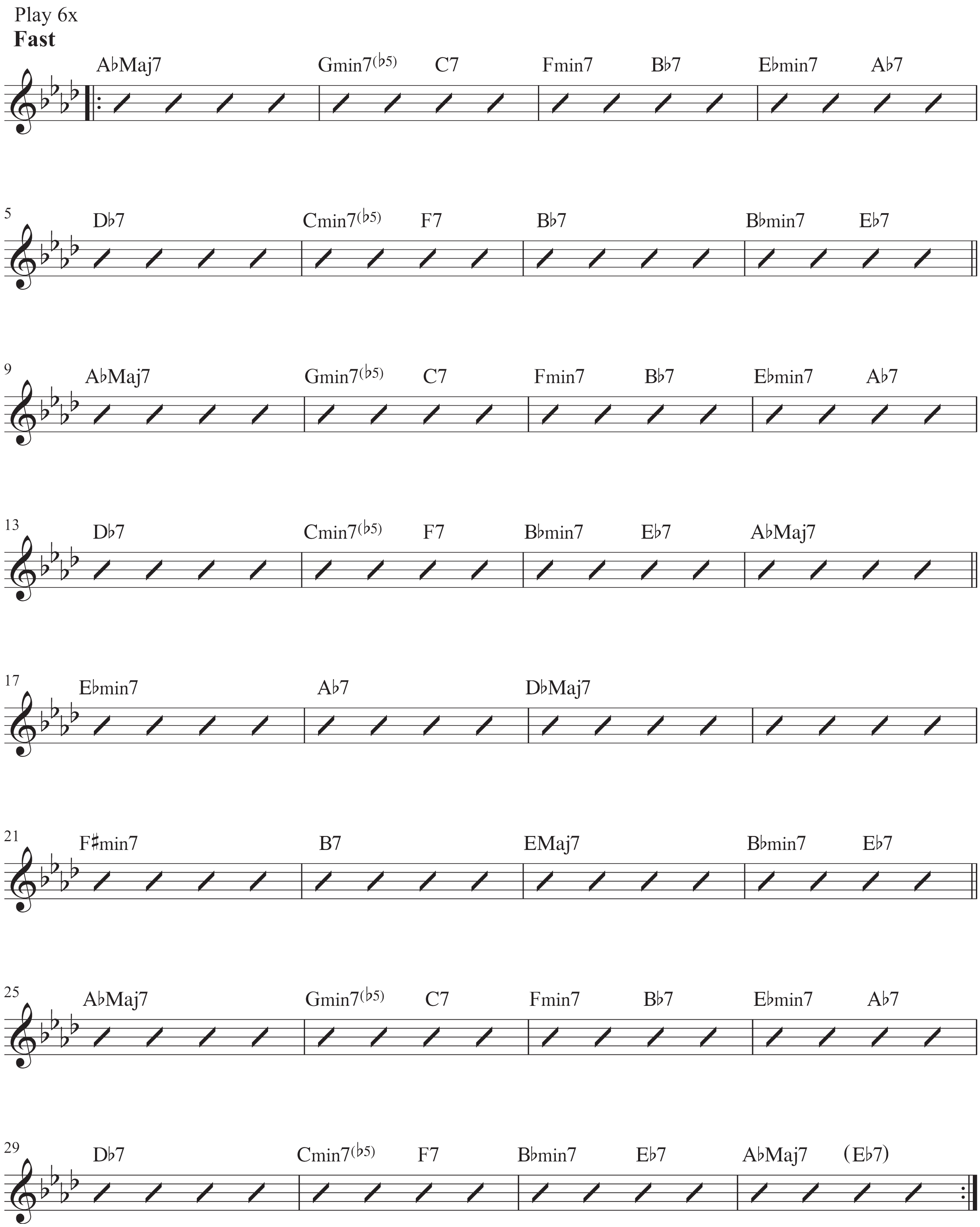




Track 31: **Confirmation in C** (medium)



Track 32: **Confirmation in A♭** (fast)



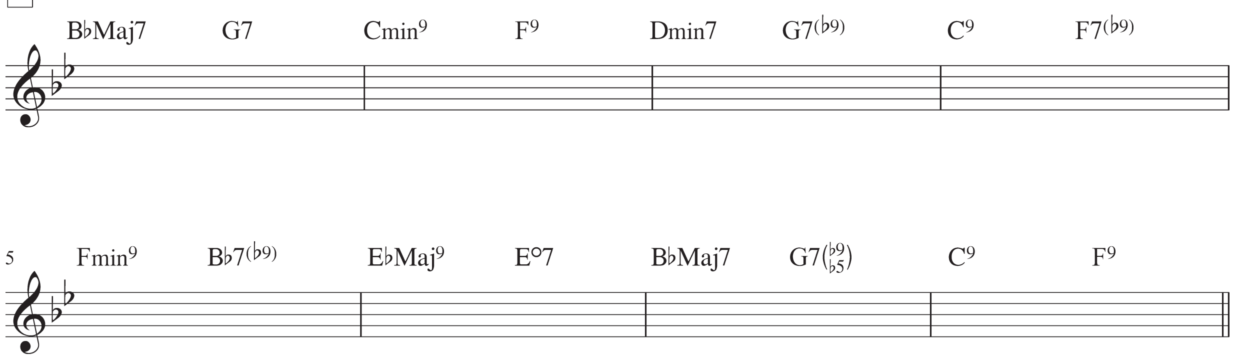
CHAPTER NINETEEN

"Moose the Mooche"

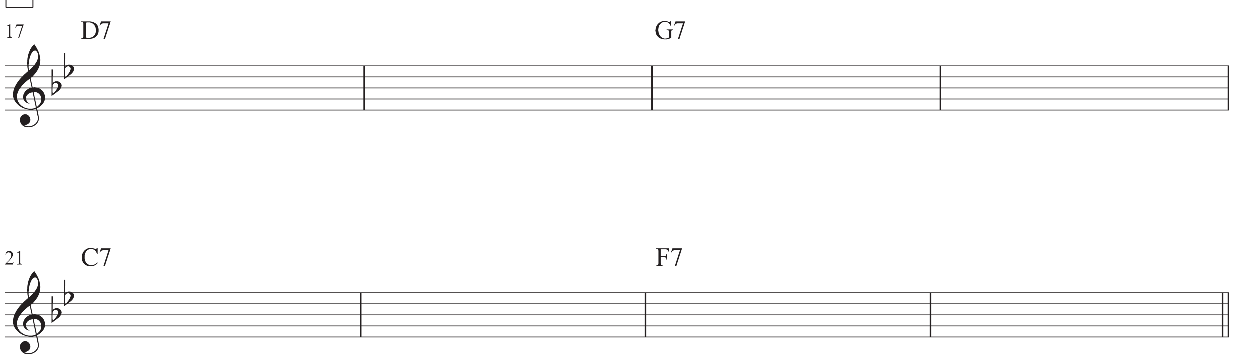
WRITTEN ASSIGNMENTS

1. For each of the following chord progressions compose an 8-bar phrase using a single-scale approach to rhythm changes improvisation. (Answer not provided)

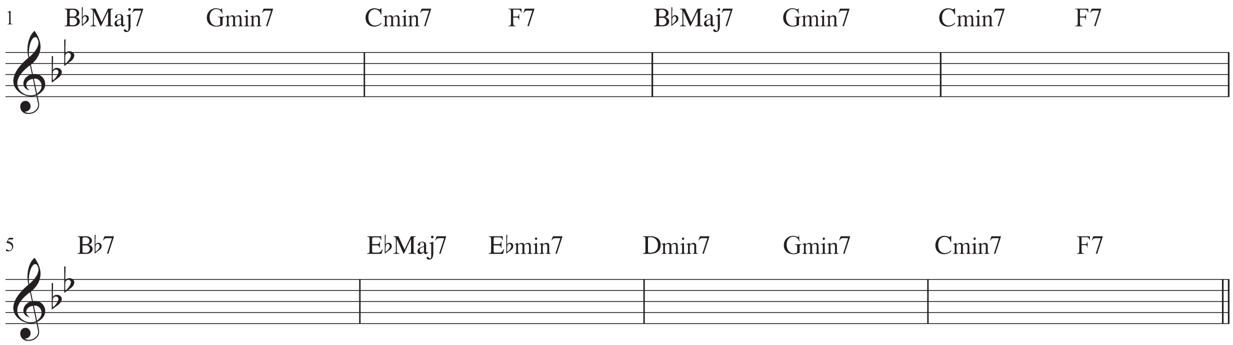
1



2

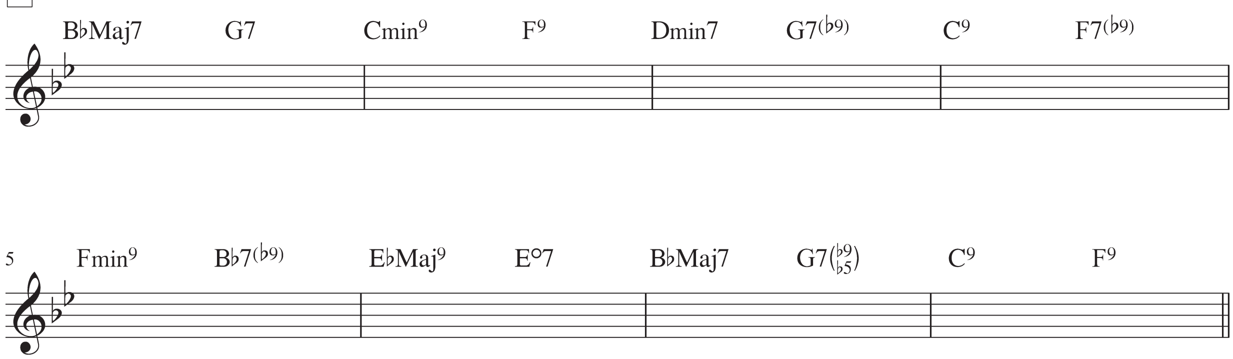


3

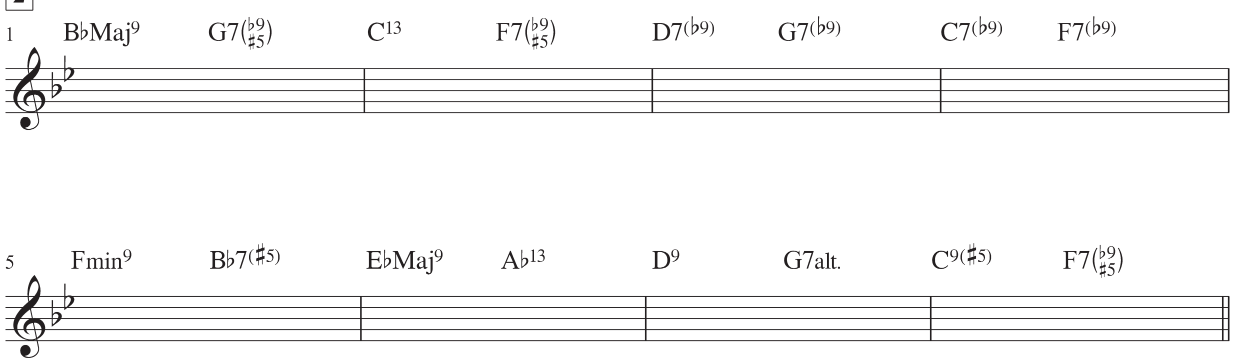


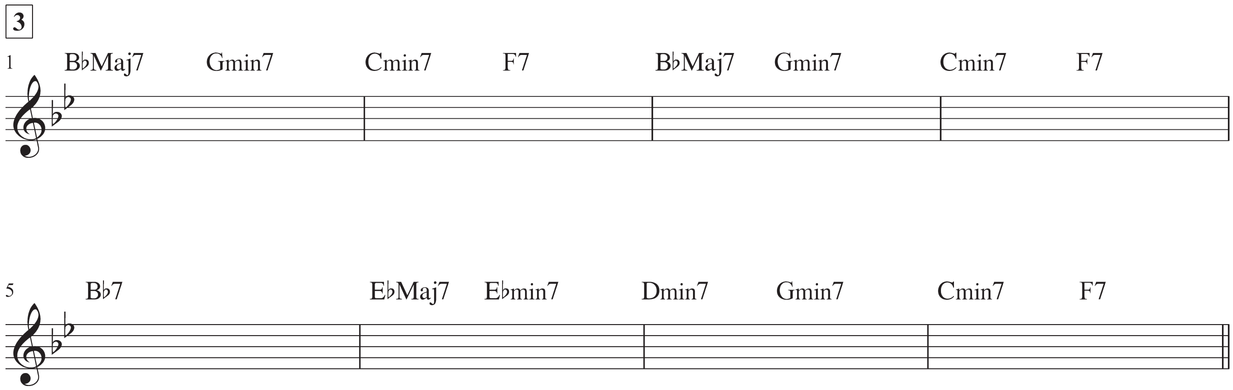
2. For each of the following chord progressions compose an 8-bar phrase using a two-scale approach to rhythm changes improvisation. (Answer not provided)

1



2

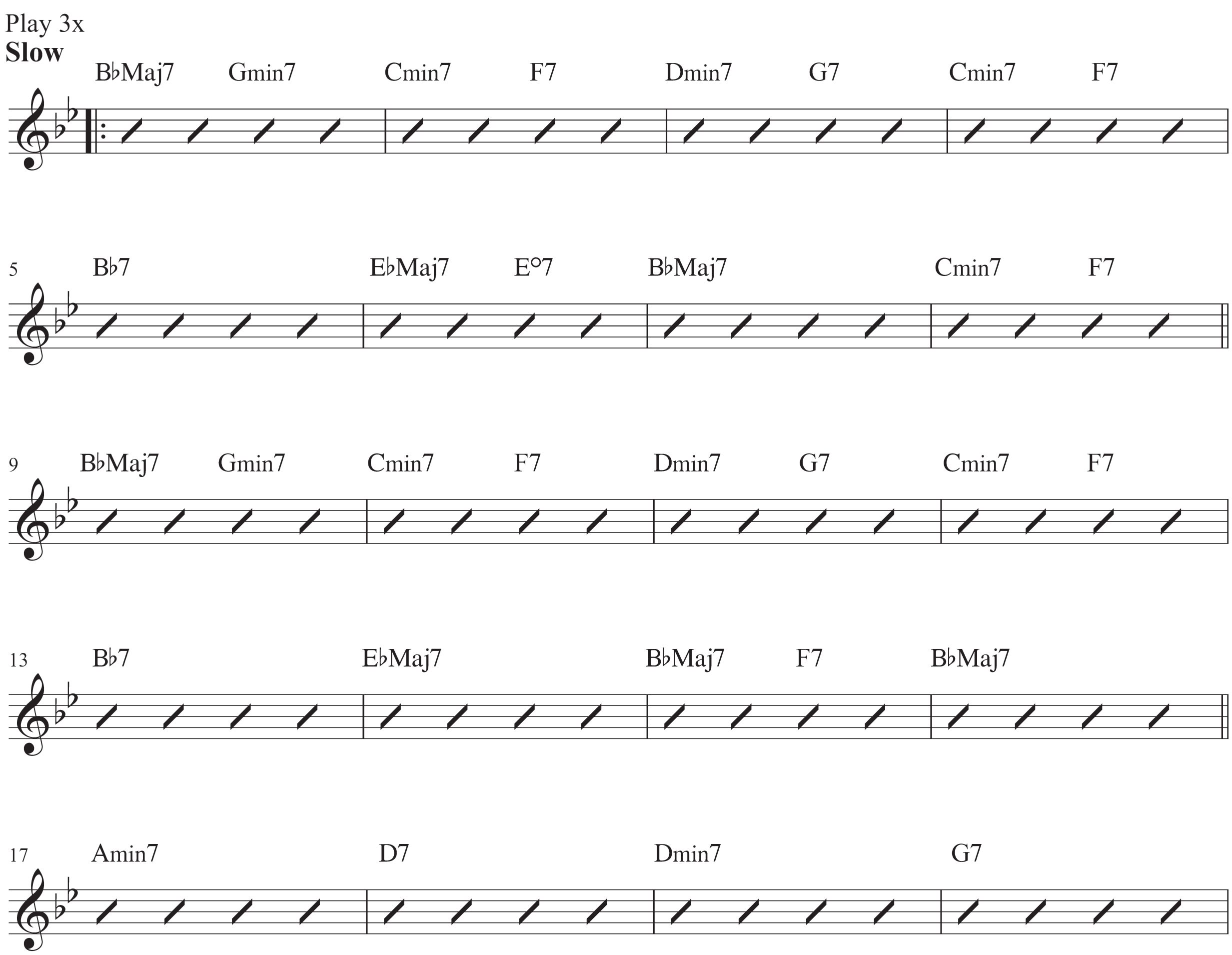


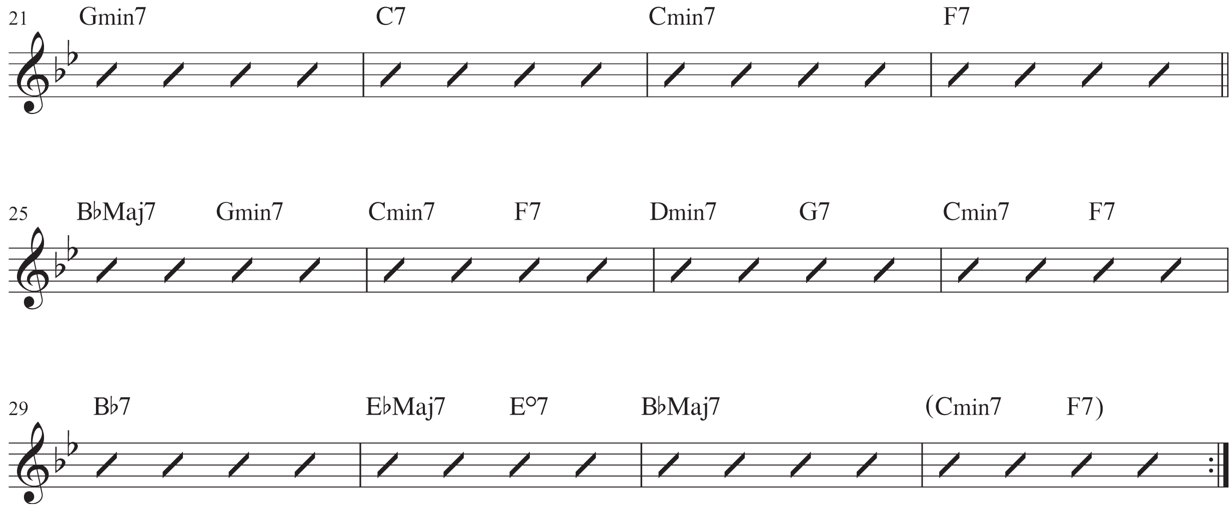


3. Compose a one-chorus solo on F rhythm changes using **<u>TWO</u>** (melodic, harmonic or rhythmic) ideas of your choice. (Answer not provided)
4. Compose a two-chorus solo on E♭ rhythm changes using **<u>TWO</u>** (melodic, harmonic or rhythmic) ideas of your choice. (Answer not provided)

PLAY ALONG SESSIONS

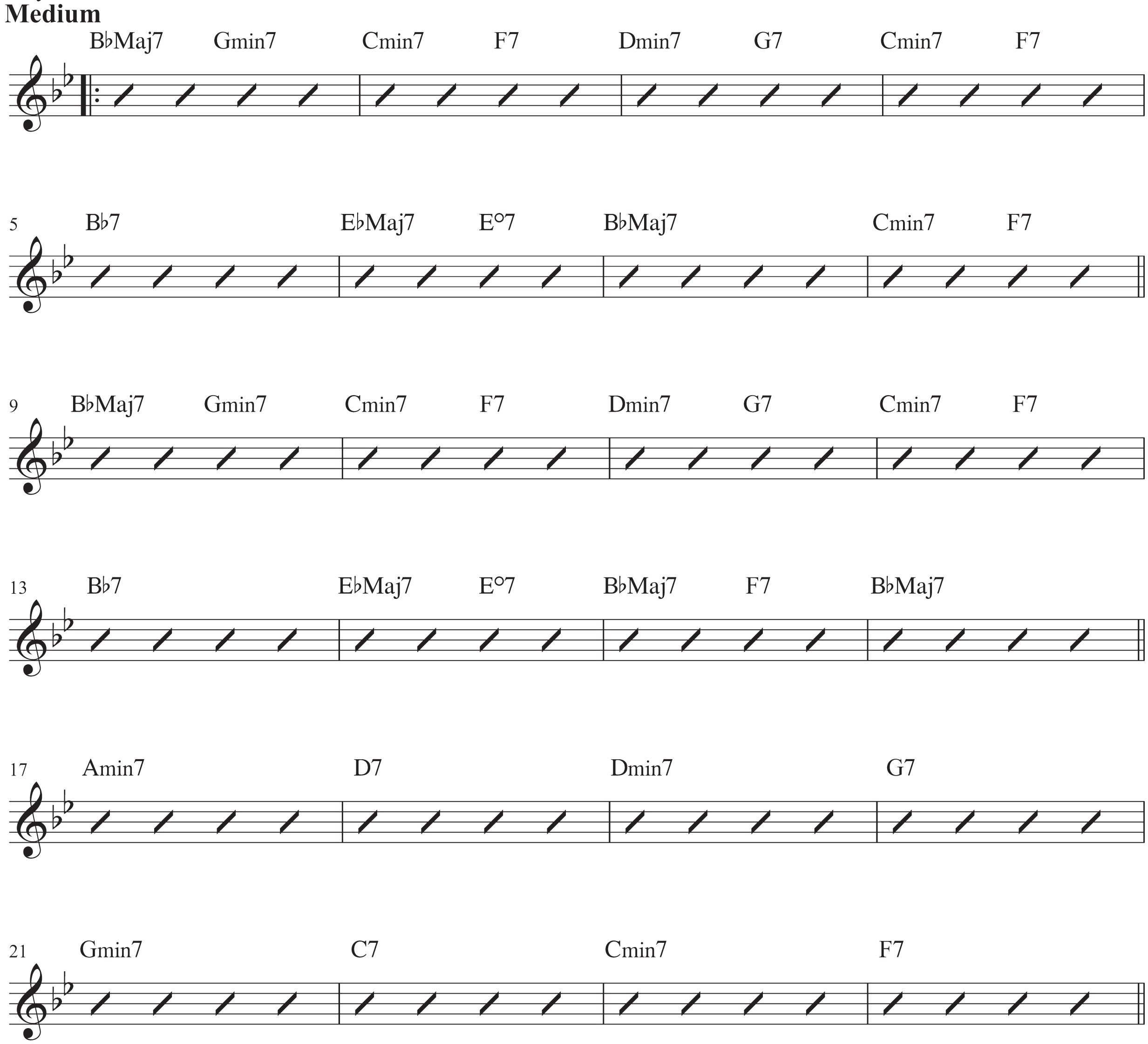
<u>Track 33</u>: **Moose the Mooche** (slow)

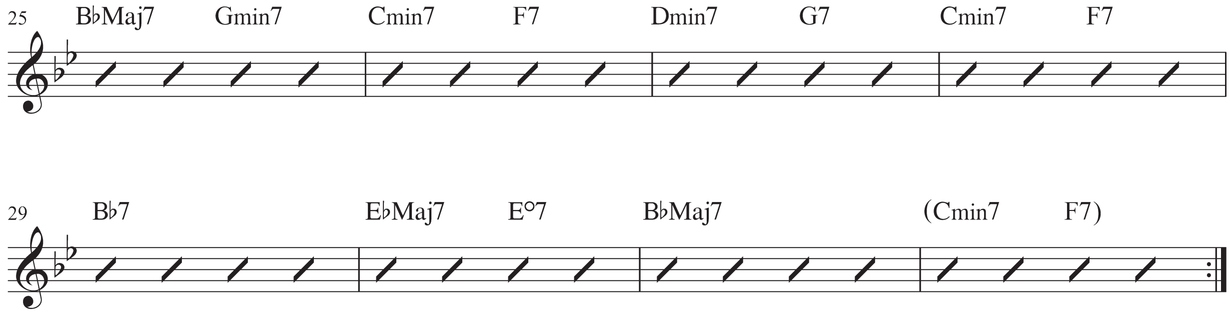




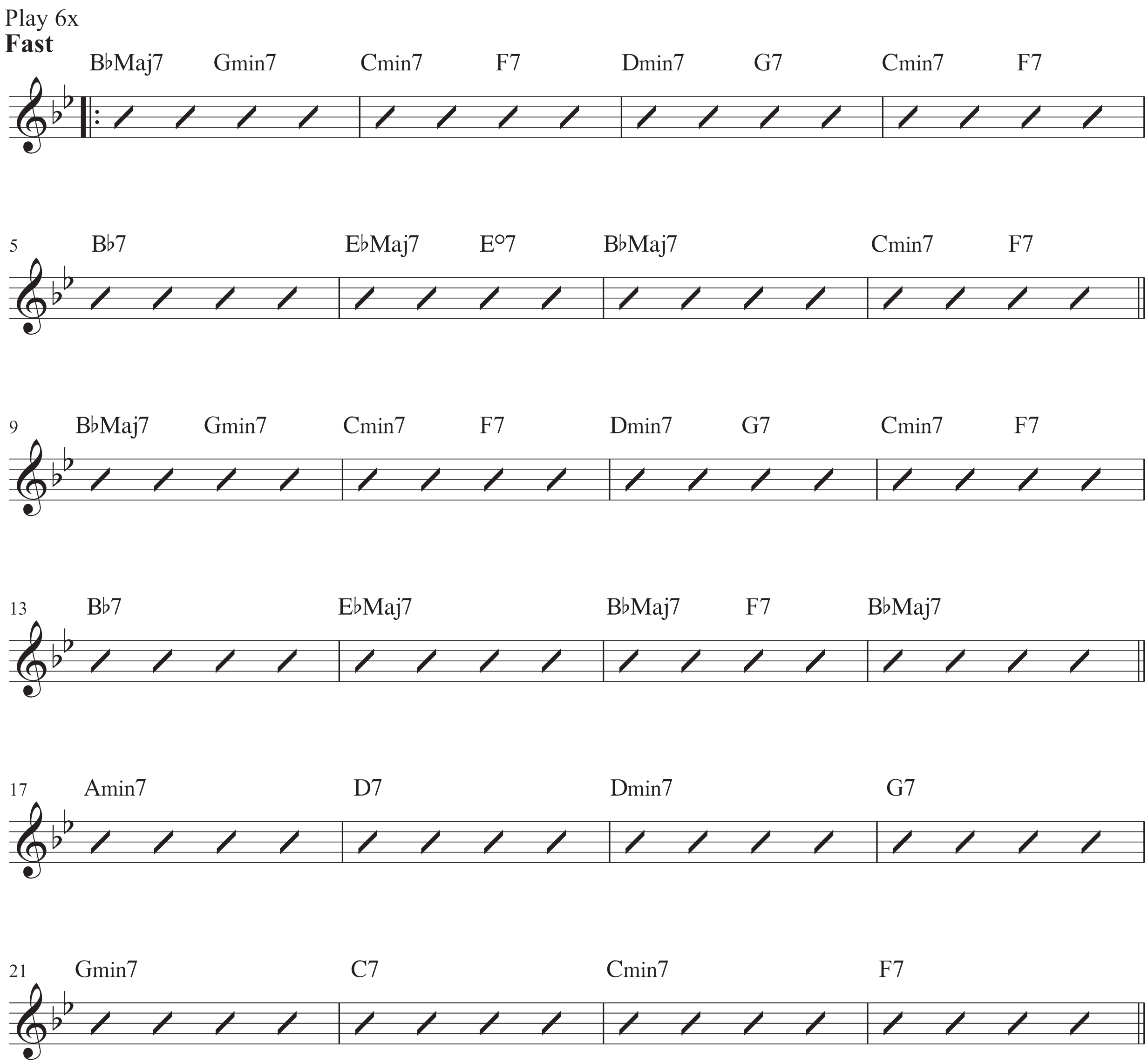
<u>Track 34</u>: Moose the Mooche (medium)

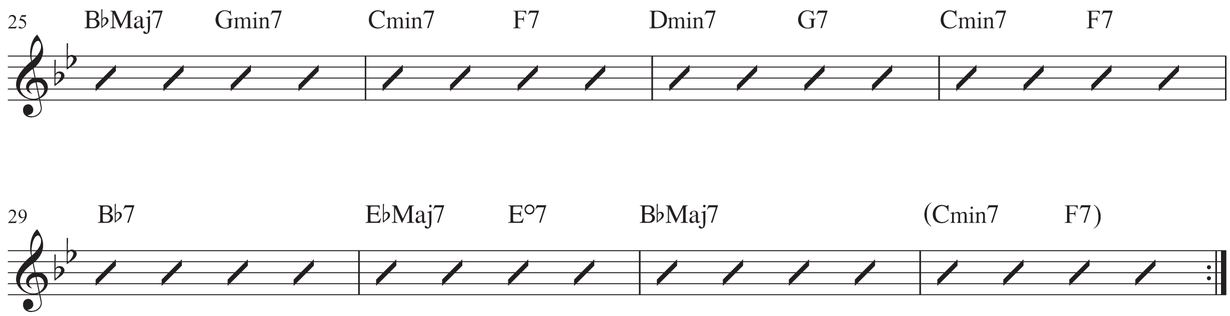
Play 4x
Medium





Track 35: **Moose the Mooche** (fast)




25
B♭Maj7 Gmin7
Cmin7 F7
Dmin7 G7
Cmin7 F7
29
B♭7
E♭Maj7 E°7
B♭Maj7
(Cmin7 F7)

PART THREE

Advanced

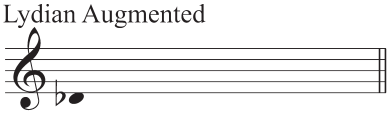
CHAPTER TWENTY

Pentatonics and Hexatonics

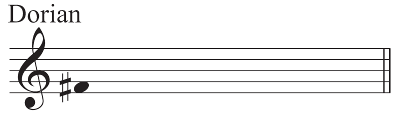
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following pentatonic collections.

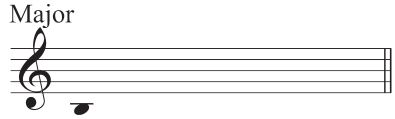
Lydian Augmented



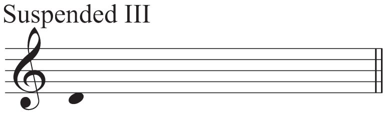
Dorian



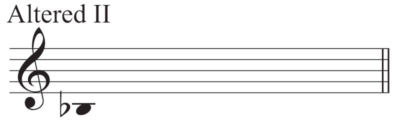
Major



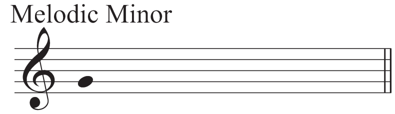
Suspended III



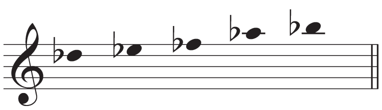
Altered II
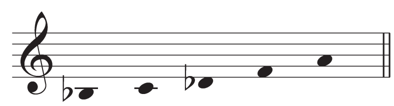


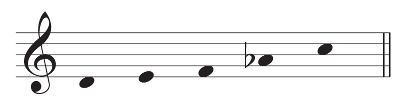
Melodic Minor

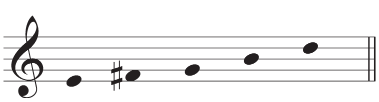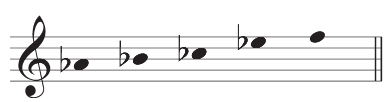


2. Identify the following pentatonic collections.

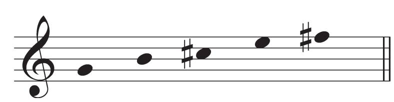






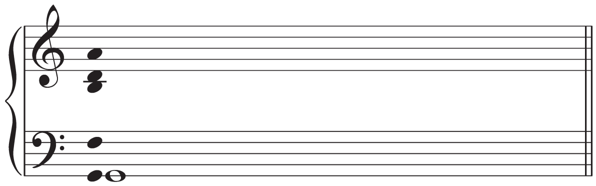




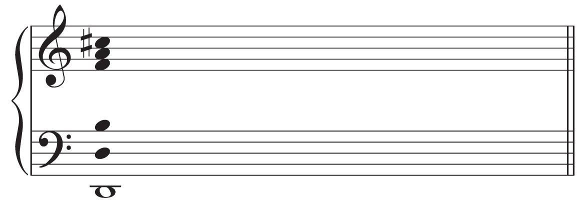


3. Transpose the given voicings to all the notes from the corresponding pentatonic collection (as in figure 20.16 in the TEXTBOOK).

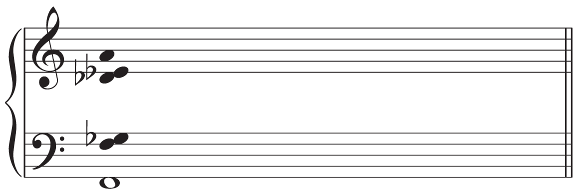
G Dominant Pentatonic



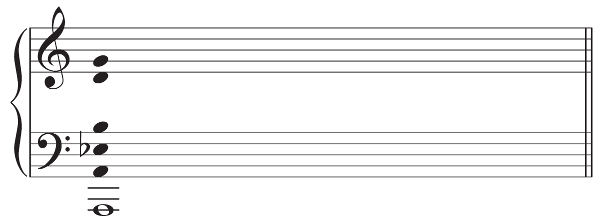
D Melodic Minor Pentatonic



F Altered Pentatonic

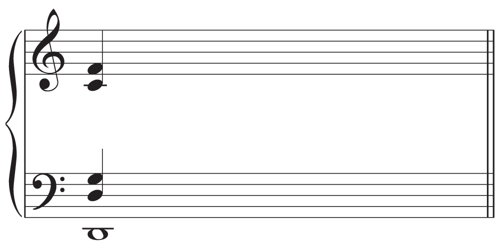


A Locrian ♮2 I

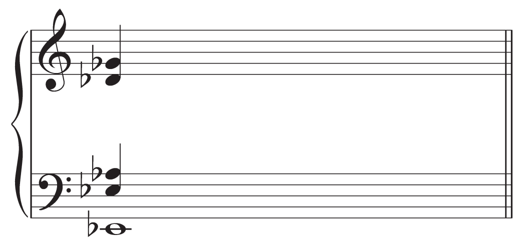


4. Using the procedures for generating pentatonic voicings, create four-part voicings for the following pentatonics: D Dorian, E♭ Phrygian, F Mixolydian ♯11, and A Dorian ♭2.

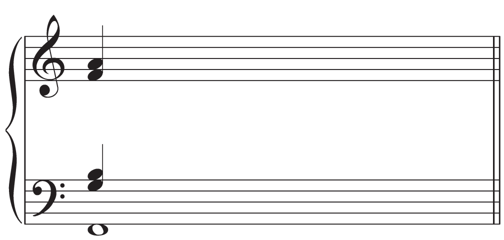
D Dorian Pentatonic



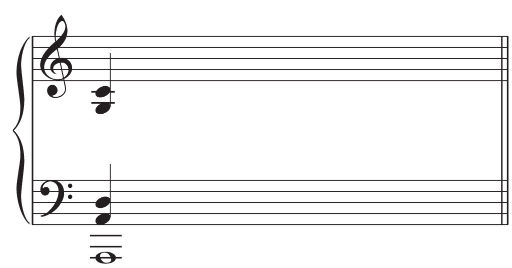
E♭ Phrygian Pentatonic



F Mixolydian ♯11 Pentatonic

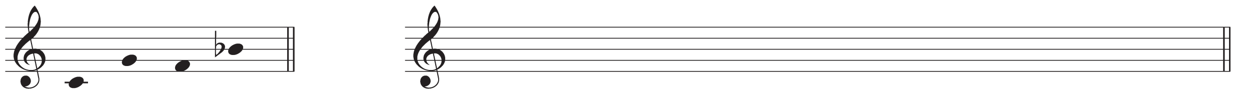


A Dorian ♭2 Pentatonic

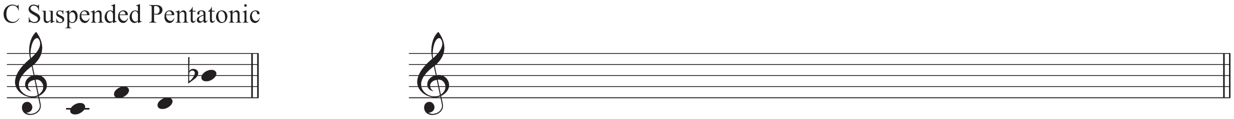


5. Transpose the following melodic cells to all the notes from the corresponding pentatonics.

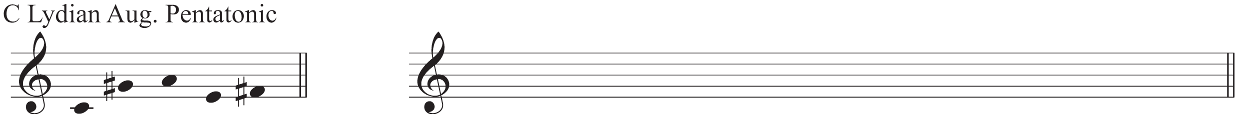
C Minor Pentatonic



C Suspended Pentatonic

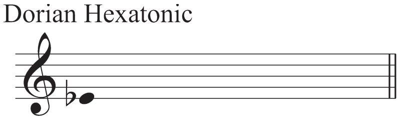


C Lydian Aug. Pentatonic

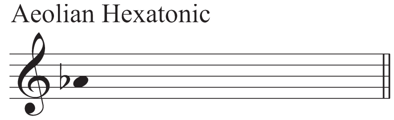


6. On the staff below, notate the following hexatonic collections.

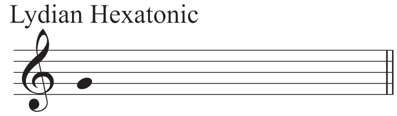
Dorian Hexatonic



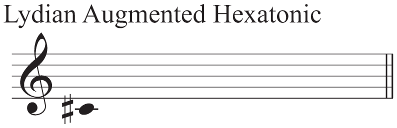
Aeolian Hexatonic



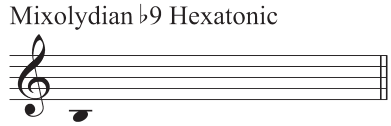
Lydian Hexatonic



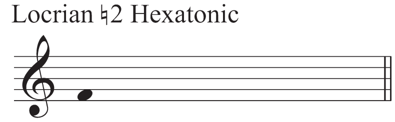
Lydian Augmented Hexatonic



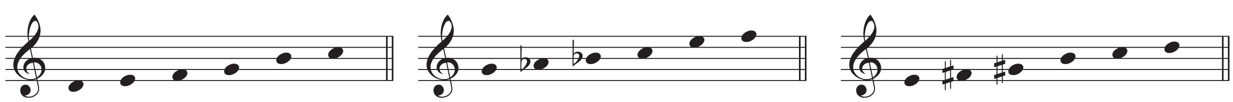
Mixolydian ♭9 Hexatonic

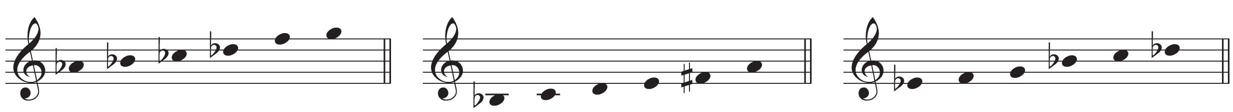


Locrian ♮2 Hexatonic



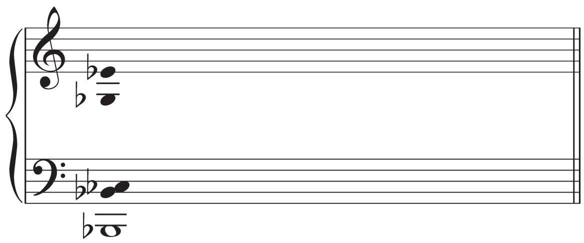
7. Identify the following hexatonic collections.



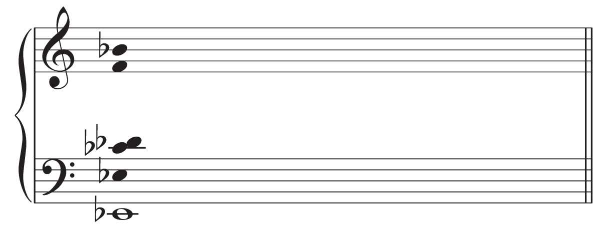


8. Transpose the given voicings to all the notes from the corresponding hexatonics.

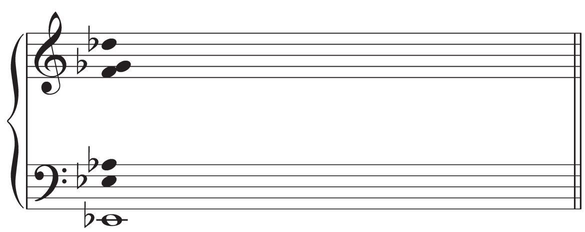
B♭ Phrygian Hexatonic



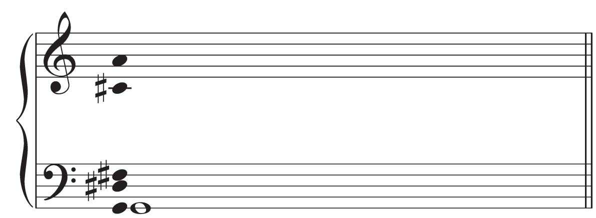
E♭ Mixolydian ♭13 Hexatonic



E♭ Dorian Hexatonic



G Lydian Augmented Pentatonic



9. Using the procedures for generating hexatonic voicings, create four-part voicings for the following hexatonics: F Major, Altered I, A Aeolian, and A♭ Mixolydian ♭9. (Answer not provided)
10. Using the procedures for generating hexatonic voicings, create five-part voicings for the following hexatonics: A Altered, E Dorian ♭2, and B♭ Locrian. (Answer not provided)
11. Compose an 8-bar modal line using D Dorian pentatonic, G Phrygian pentatonic, E♭ Lydian pentatonic, B♭ Mixolydian pentatonic, and A♭ Suspended pentatonic. (Answer not provided)
12. Compose an 8-bar modal line using E Major Altered II hexatonic, D♭ Mixolydian ♭9 hexatonic, E♭ Altered pentatonic, B Melodic Minor hexatonic, and A♭ Dominant Altered IV hexatonic. (Answer not provided)
13. Write a 32-bar AABA modal composition for your instrument using three pentatonics of your choice that establish a convincing chord–scale relationship with the following modal areas: A (mm. 1–16: C Mixolydian)—B (mm. 17–24: A Aeolian)—A (C Mixolydian). (Answer not provided)
14. Write a 32-bar AABA modal composition for your instrument using three different hexatonics of your choice that establish a convincing chord–scale relationship with the following modal areas: A (mm. 1–16: G Lydian)—B (mm. 17–24: B♭ Dorian)—A (D Altered). (Answer not provided)
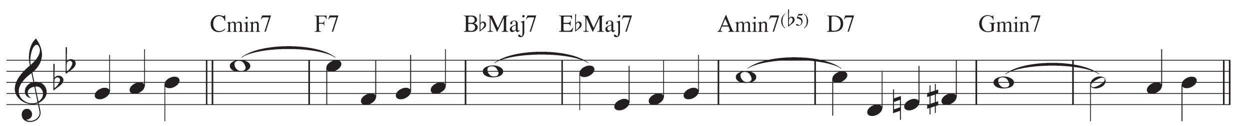
CHAPTER TWENTY-ONE

Phrase Models

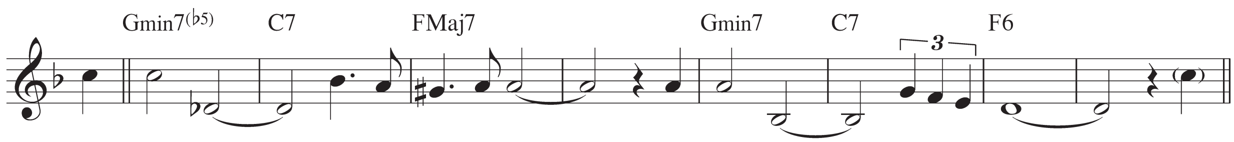
WRITTEN ASSIGNMENTS

1. Identify the phrase model of the following 8-bar phrases. Analyze with Roman numerals.
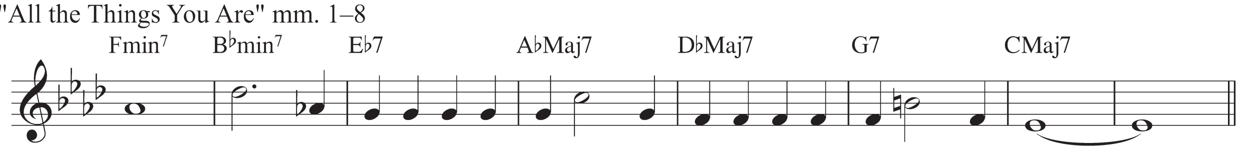
"Autumn Leaves" mm. 9–16
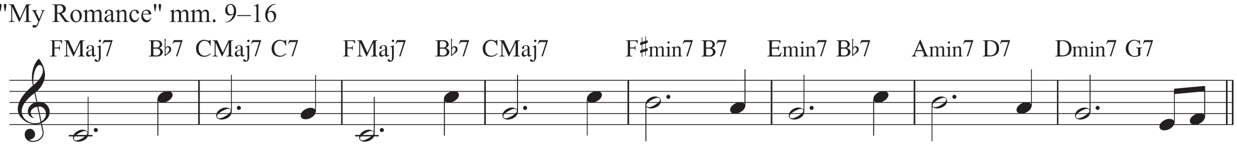


"I Love You" mm. 1–8



"All the Things You Are" mm. 1–8

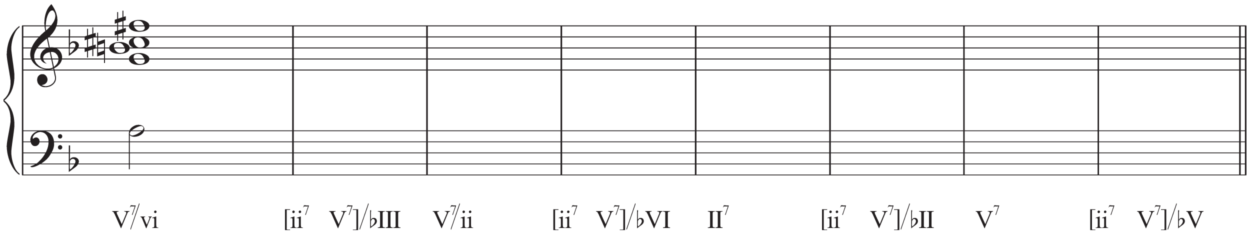


"My Romance" mm. 9–16

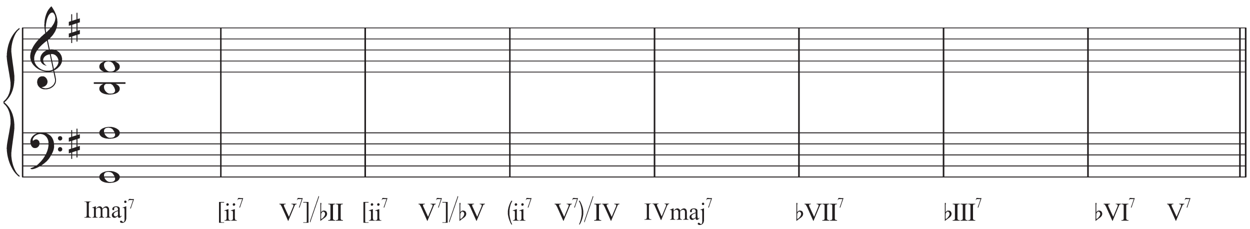


2. Complete the following progressions. Add applicable extensions and pitch alterations. Analyze your realizations with lead-sheet symbols and identify each phrase model.

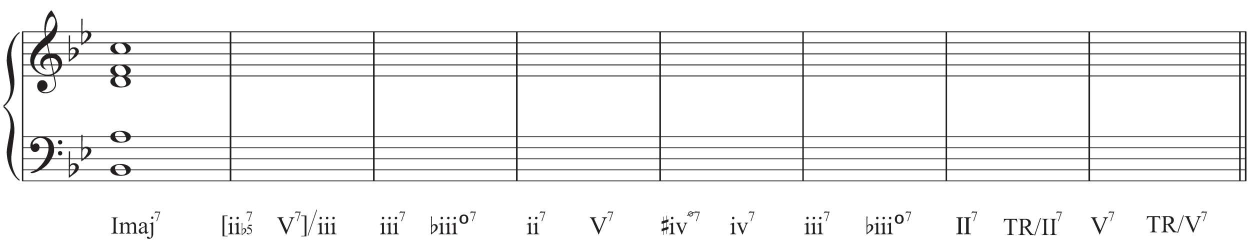
MODEL VI



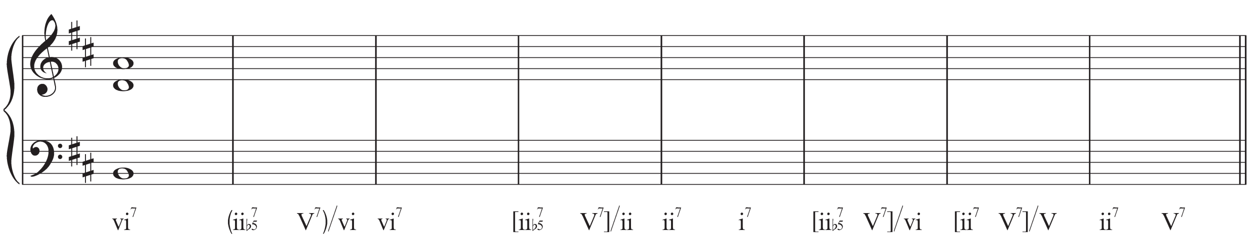
MODEL VII



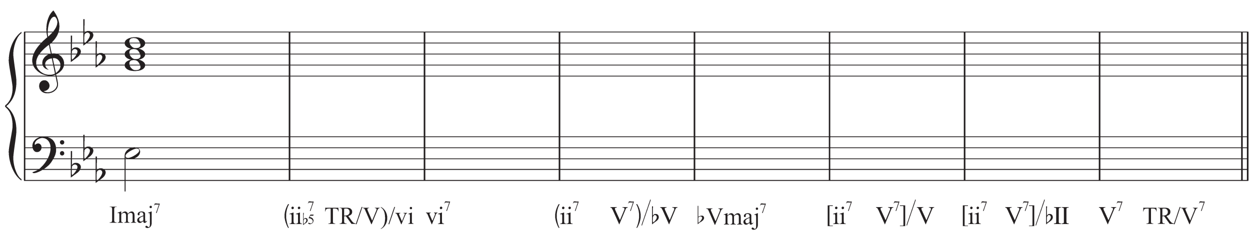
"Drop 2" Five–Part Voicings



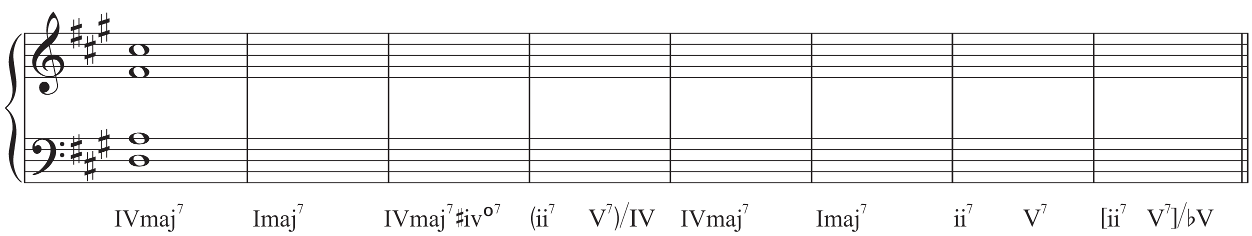
MODEL I



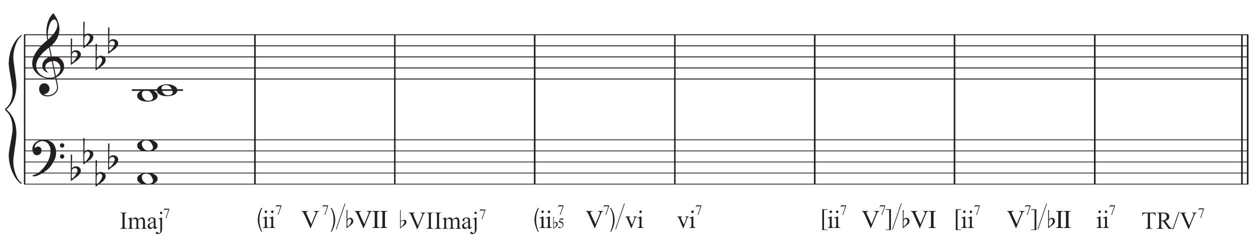
MODEL IV



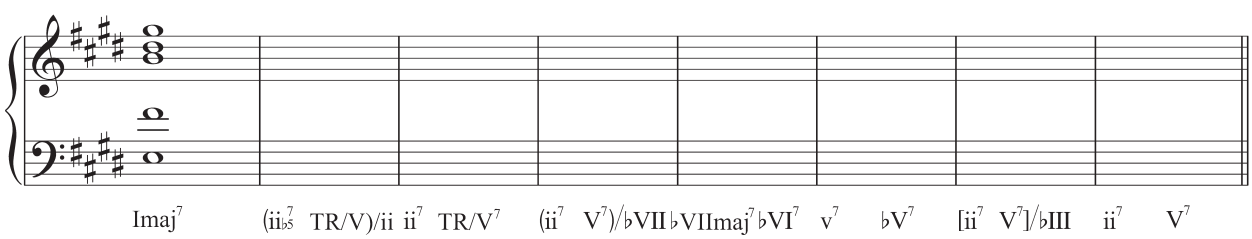
"Drop 2" Four–Part Voicings



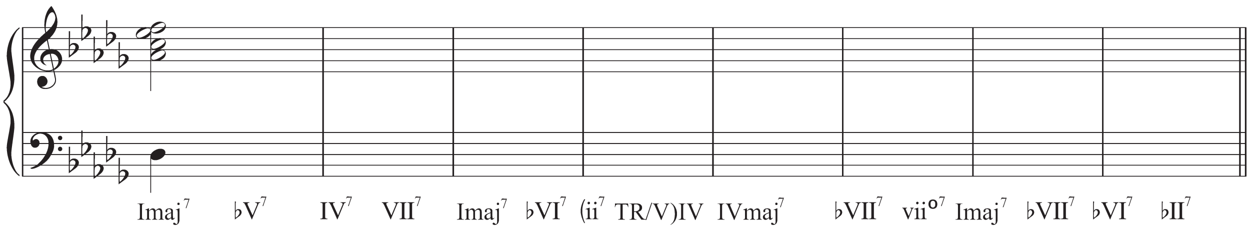
MODEL VII



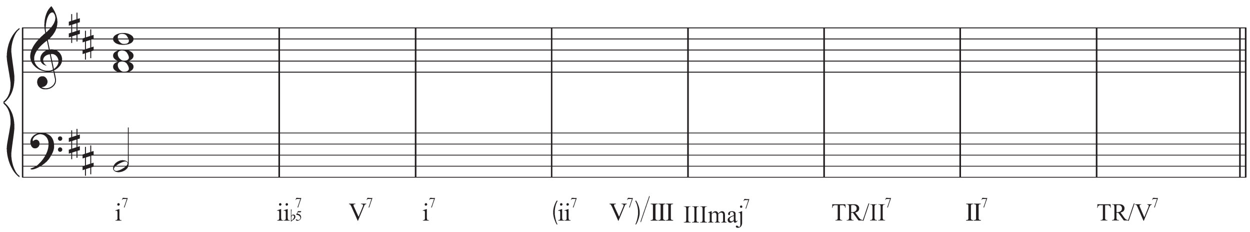
"Drop 2" Five–Part Voicings



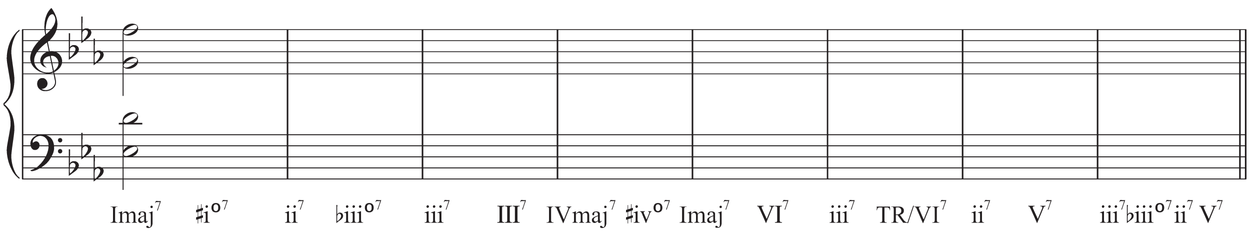
MODEL VI



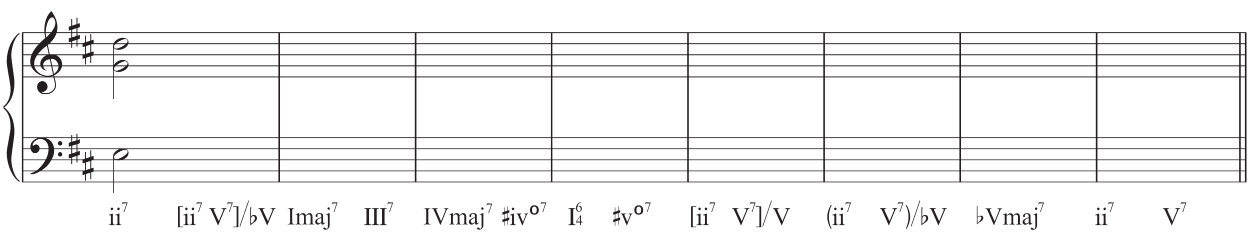
MODEL IV



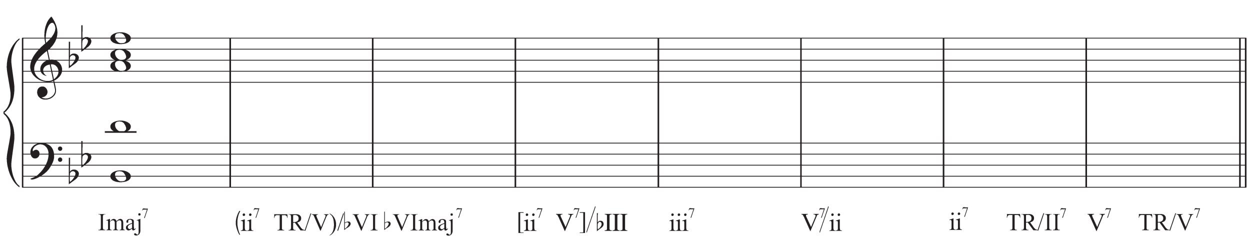
MODEL VII



MODEL I



"Drop 2" Five–Part Voicings



PLAY AND SING

1. Sing the roots of the diatonic phrase models (TEXTBOOK: figures 21.6, 21.7.c, 21.8.c, 21.9.c, 21.10.c) while playing the guide tones of the underlying chord progression.
2. Sing the roots of the chromatic phrase models (TEXTBOOK: figures 21.11.c, 21.12.c, 21.13.c, 21.14.c, 21.15.c. 21.16.c, 21.17.c, and 21.18.c) while playing the guide tones of the underlying chord progression.

EAR TRAINING DRILLS

Instructions for Tracks 59–61

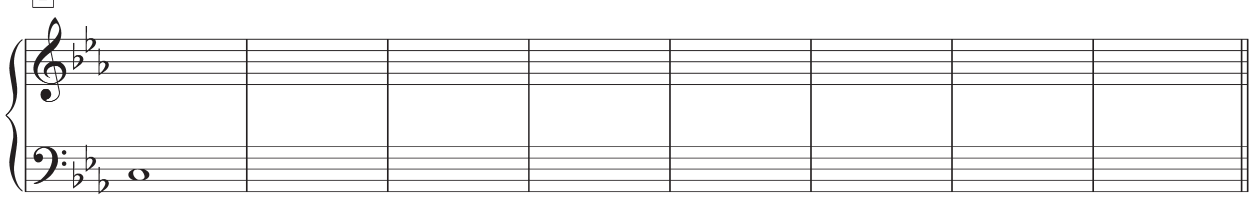
On the staff below, notate the bass line, identify the individual chords using lead-sheet notation, analyze the progression with Roman numerals, and determine the type of phrase model. (Answer Key)

Track 59: **FIVE** diatonic phrase models

TRACK 59

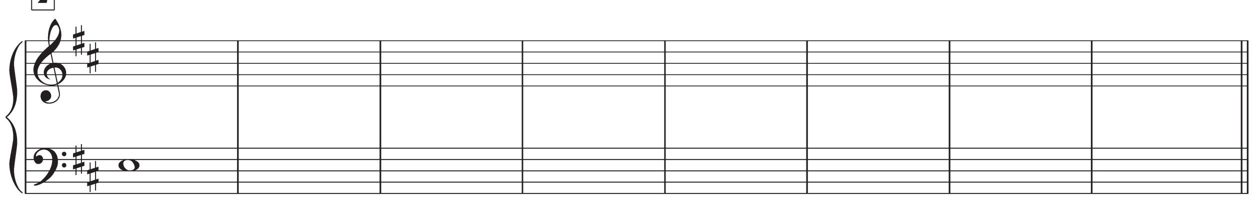
The tonic chord is: Cmin7

1



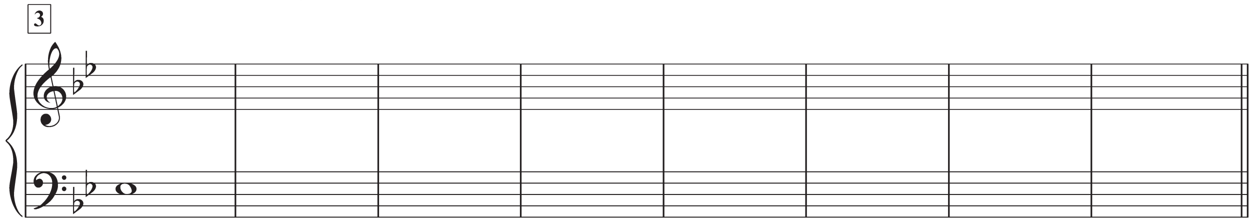
The tonic chord is: DMaj7

2



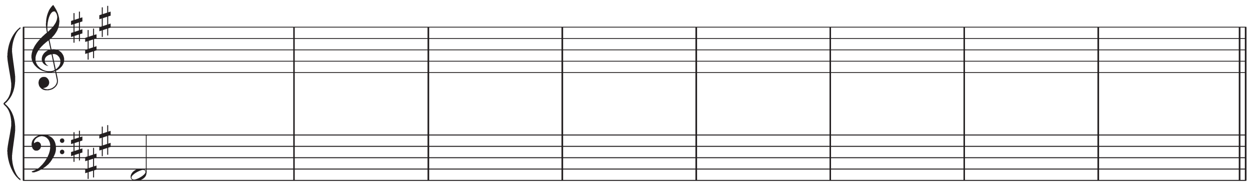
The tonic chord is: B♭Maj7

3



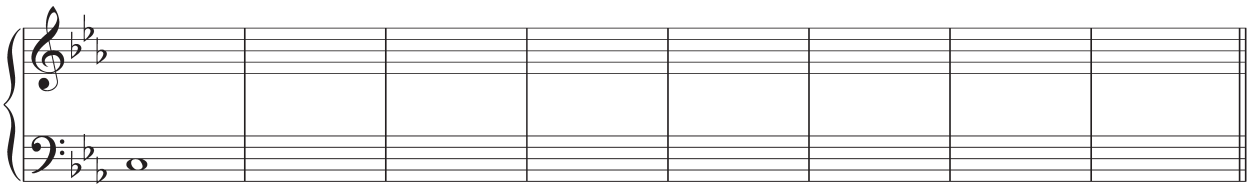
The tonic chord is: AMaj7

4



The tonic chord is: E♭Maj7

5

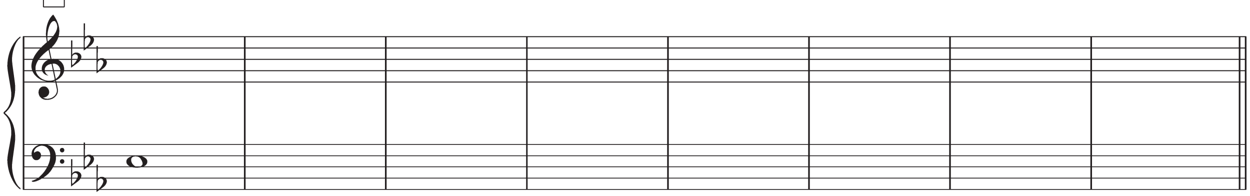


<u>Track 60</u>: **<u>FIVE</u>** chromatic phrase models

Track 60

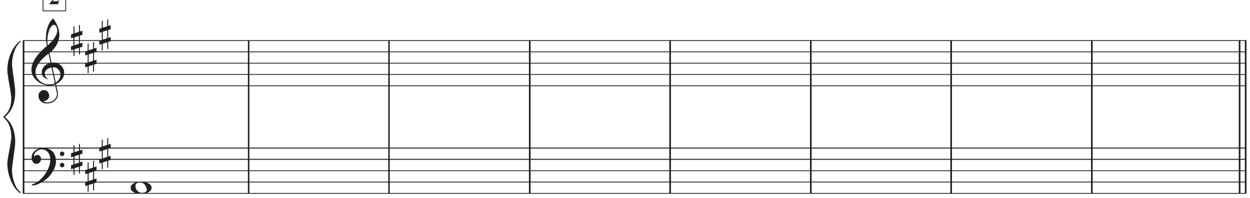
The tonic chord is: E♭Maj7

1



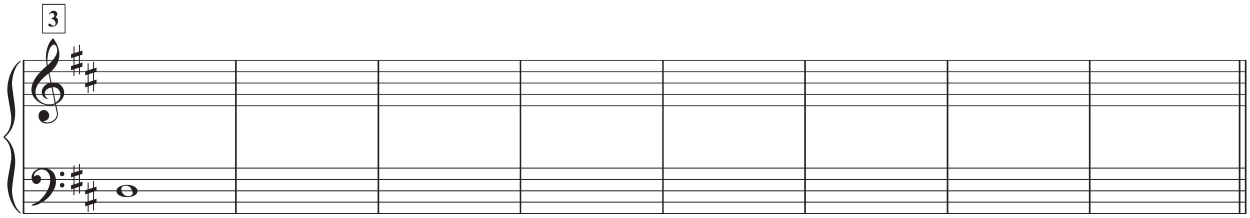
The tonic chord is: AMaj7

2



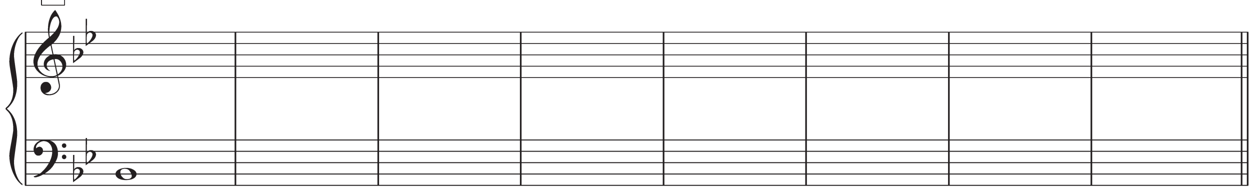
The tonic chord is: DMaj7

3



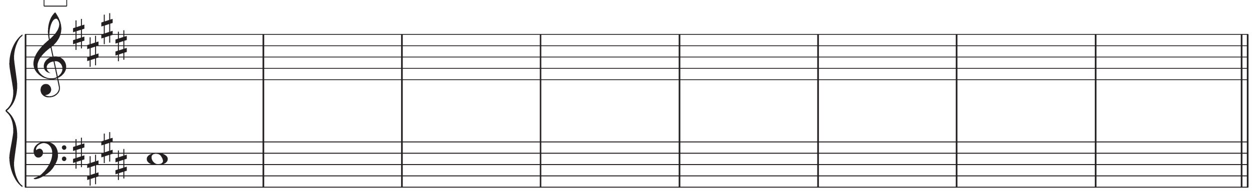
The tonic chord is: B♭Maj7

4



The tonic chord is: EMaj7

5

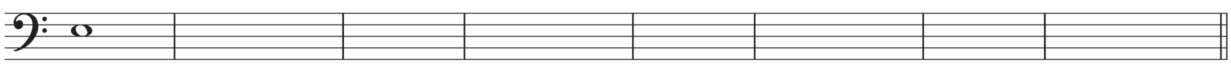


Track 61: **THIRTY** diatonic and chromatic phrase models

Track 61

1

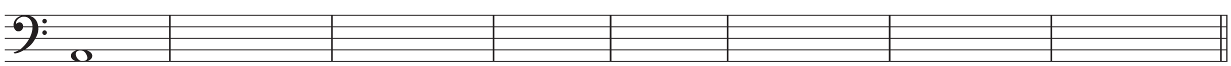
E7



V^7/vi

2

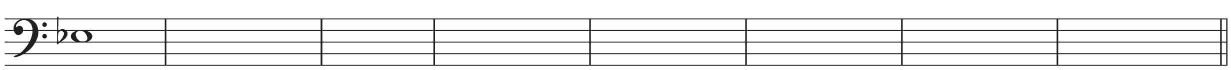
AMaj7



$Imaj^7$

3

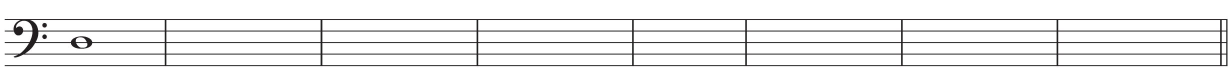
E♭Maj7



$Imaj^7$

4

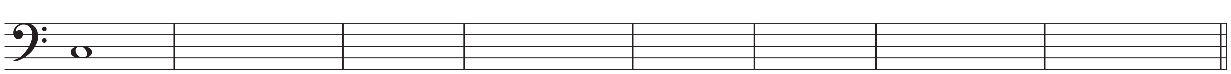
DMaj7
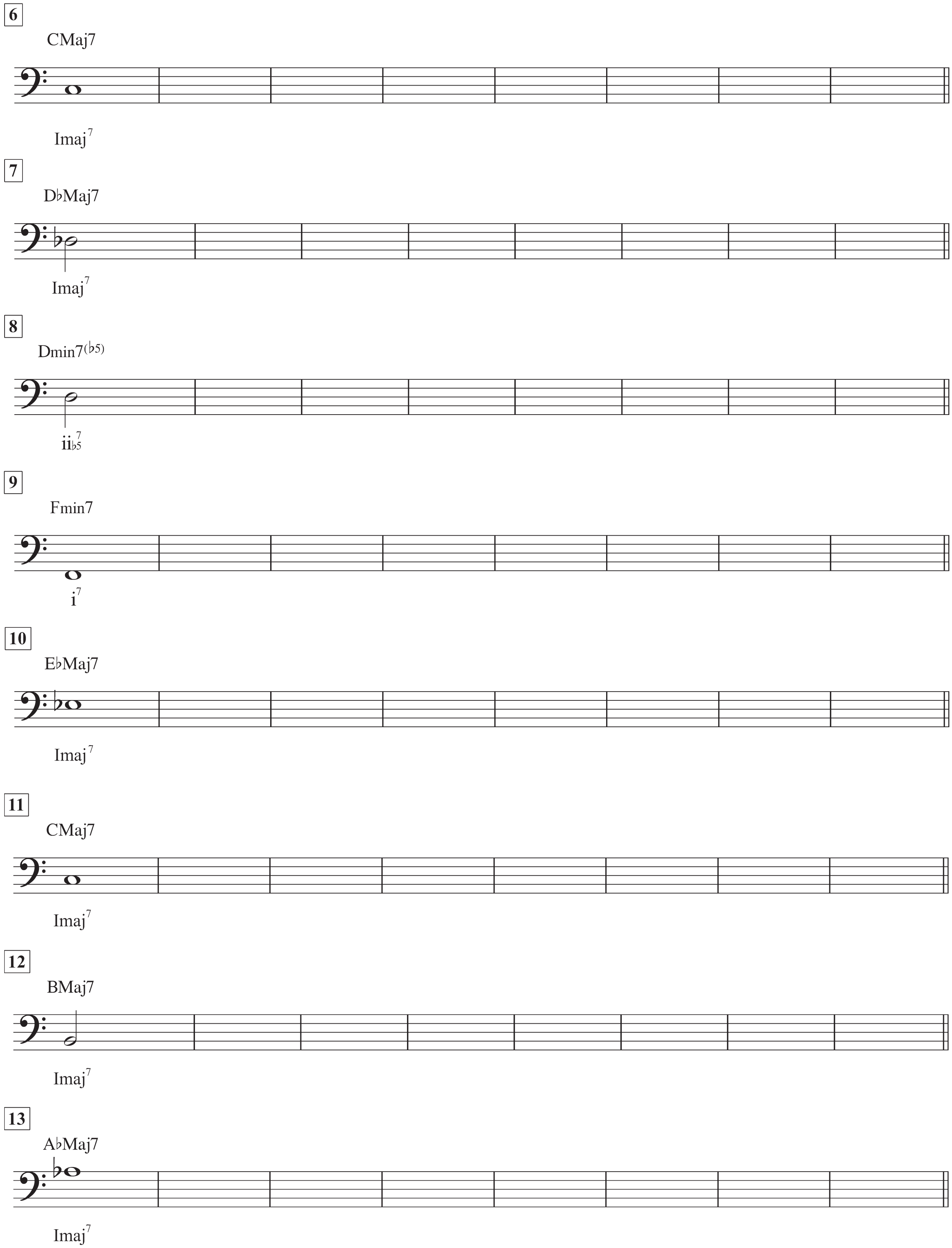


$Imaj^7$

5

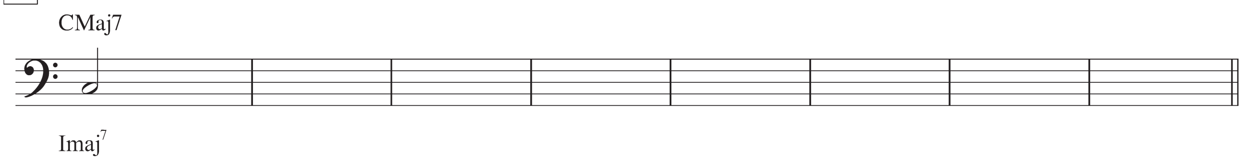
CMaj7



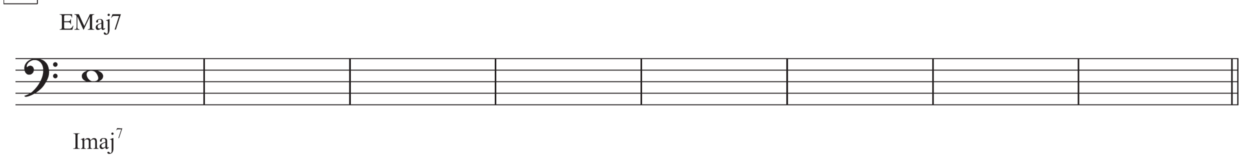
$Imaj^7$


6
CMaj7
Imaj7
7
D♭Maj7
Imaj7
8
Dmin7(♭5)
ii7♭5
9
Fmin7
i7
10
E♭Maj7
Imaj7
11
CMaj7
Imaj7
12
BMaj7
Imaj7
13
A♭Maj7
Imaj7

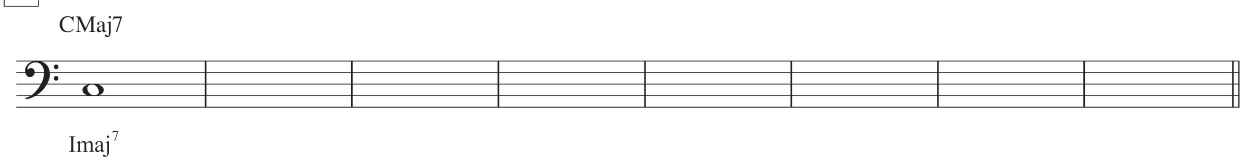
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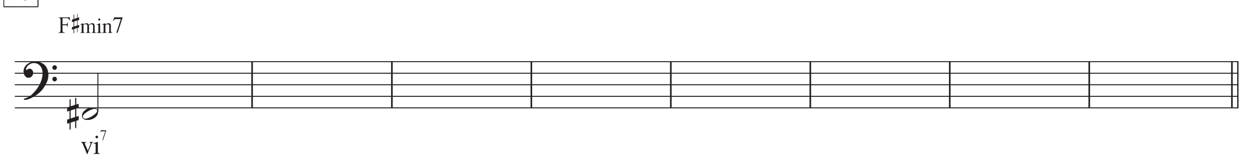
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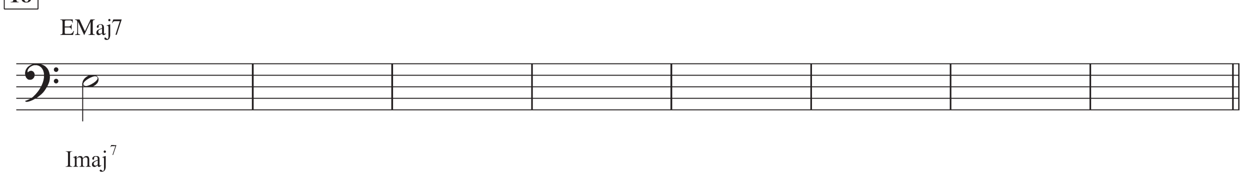
16



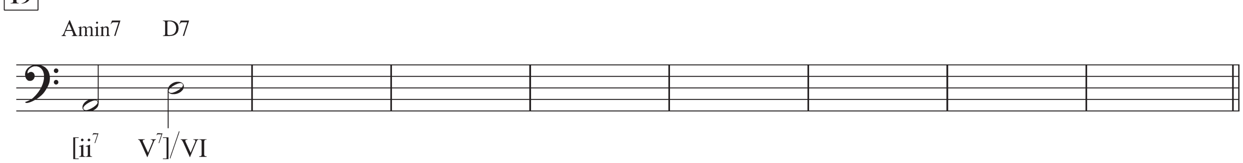
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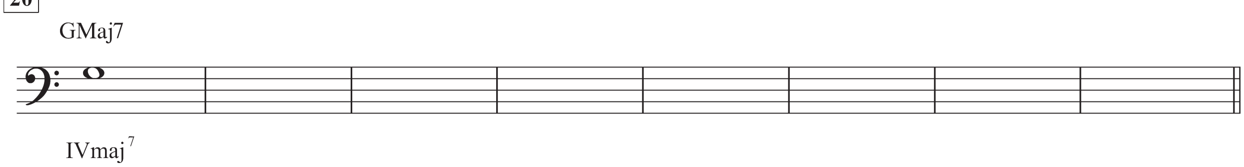
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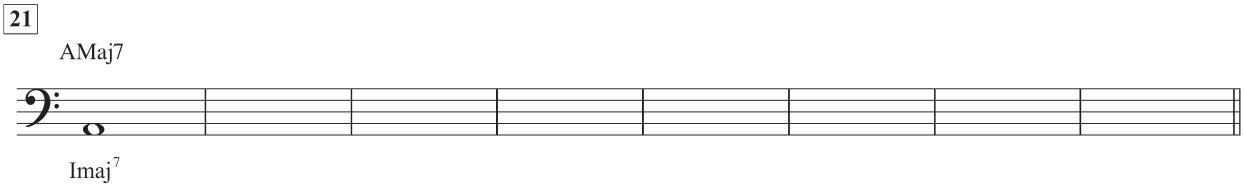
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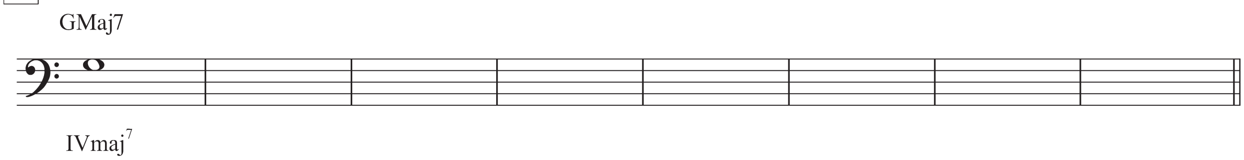
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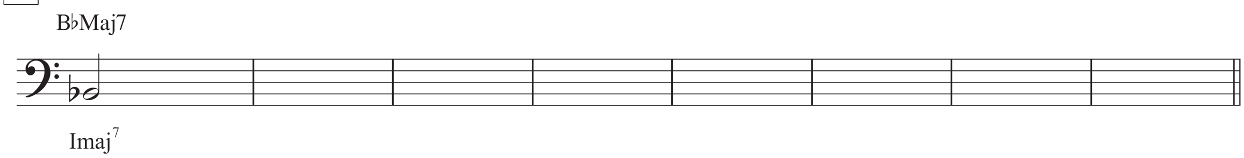
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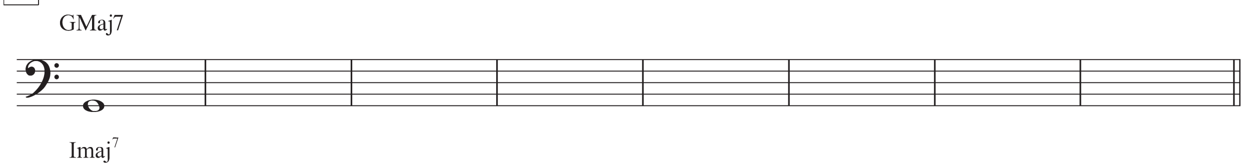
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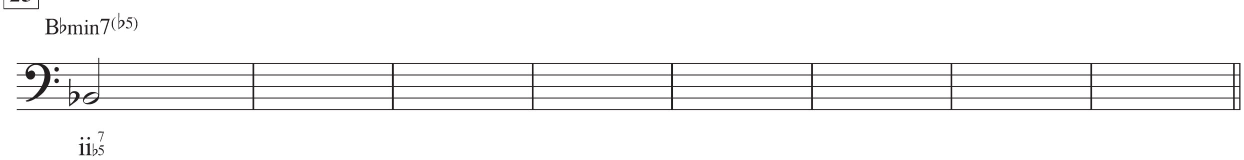
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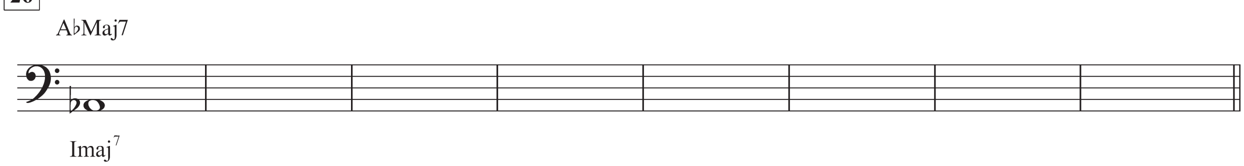
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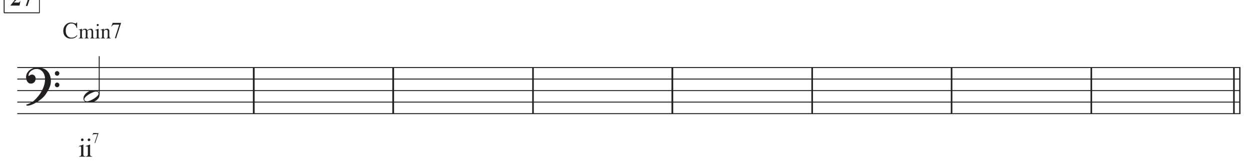
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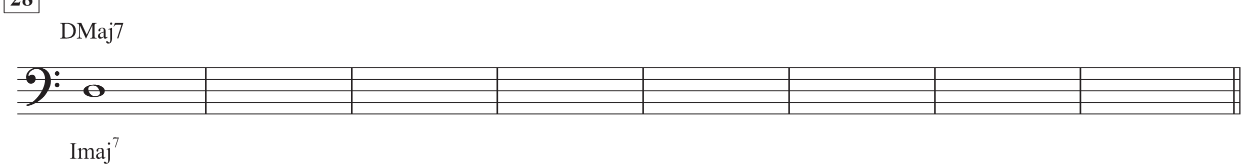
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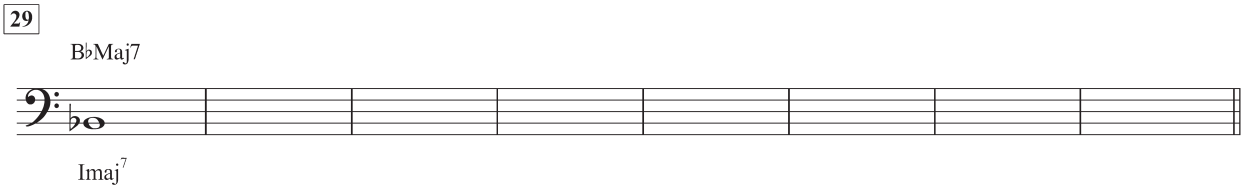
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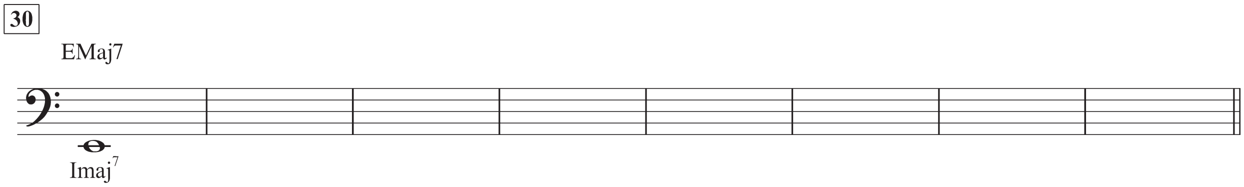
28



29



30

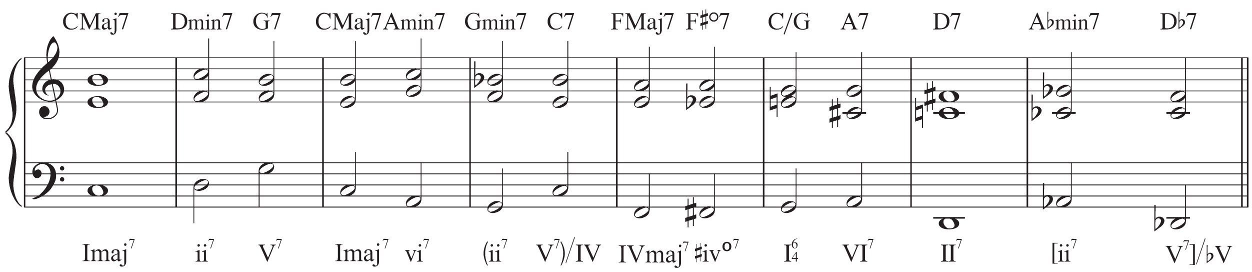


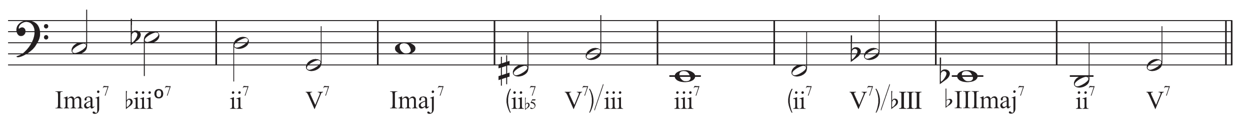
KEYBOARD REALIZATION

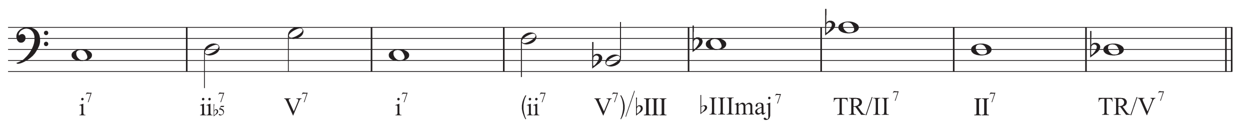
Realize the harmonic progressions using the following models of keyboard playing: **Model I, Model II, Model IV, Model VI,** and **Model VII.** Transpose to all keys. (Answer not provided)
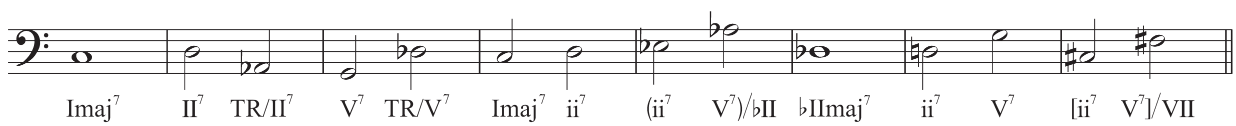
Phrase Model 1
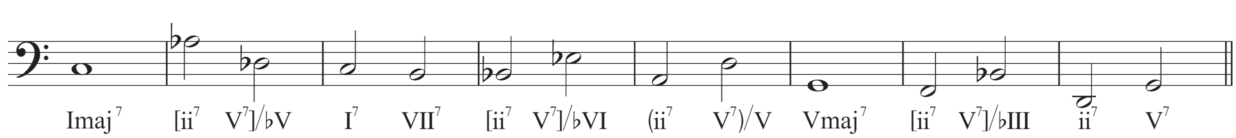
MODEL I of Keyboard Playing





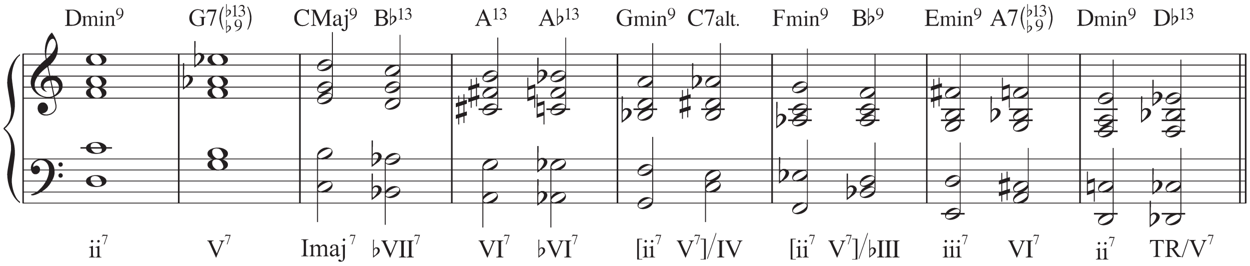


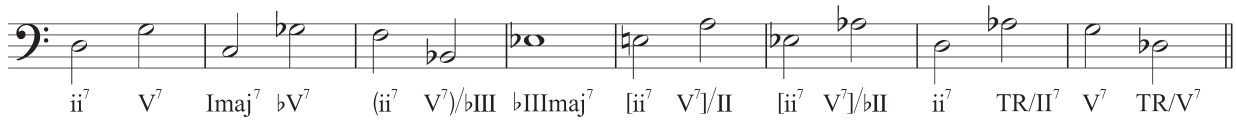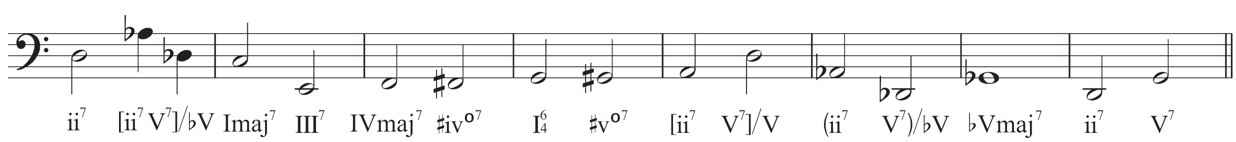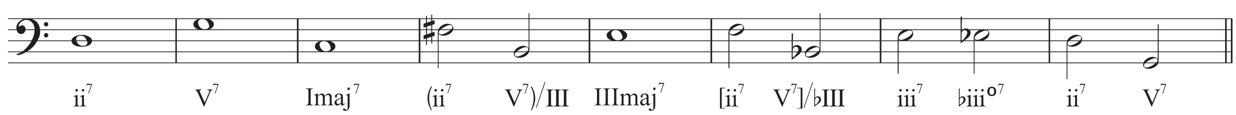




Phrase Model 2

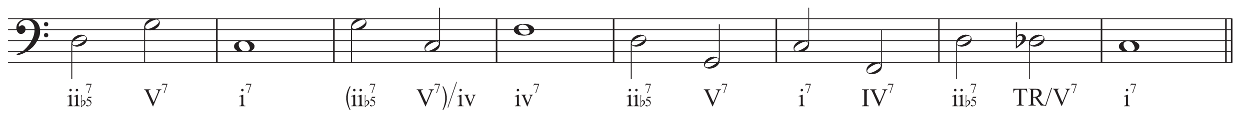
"Drop 2" Five–Part Voicings





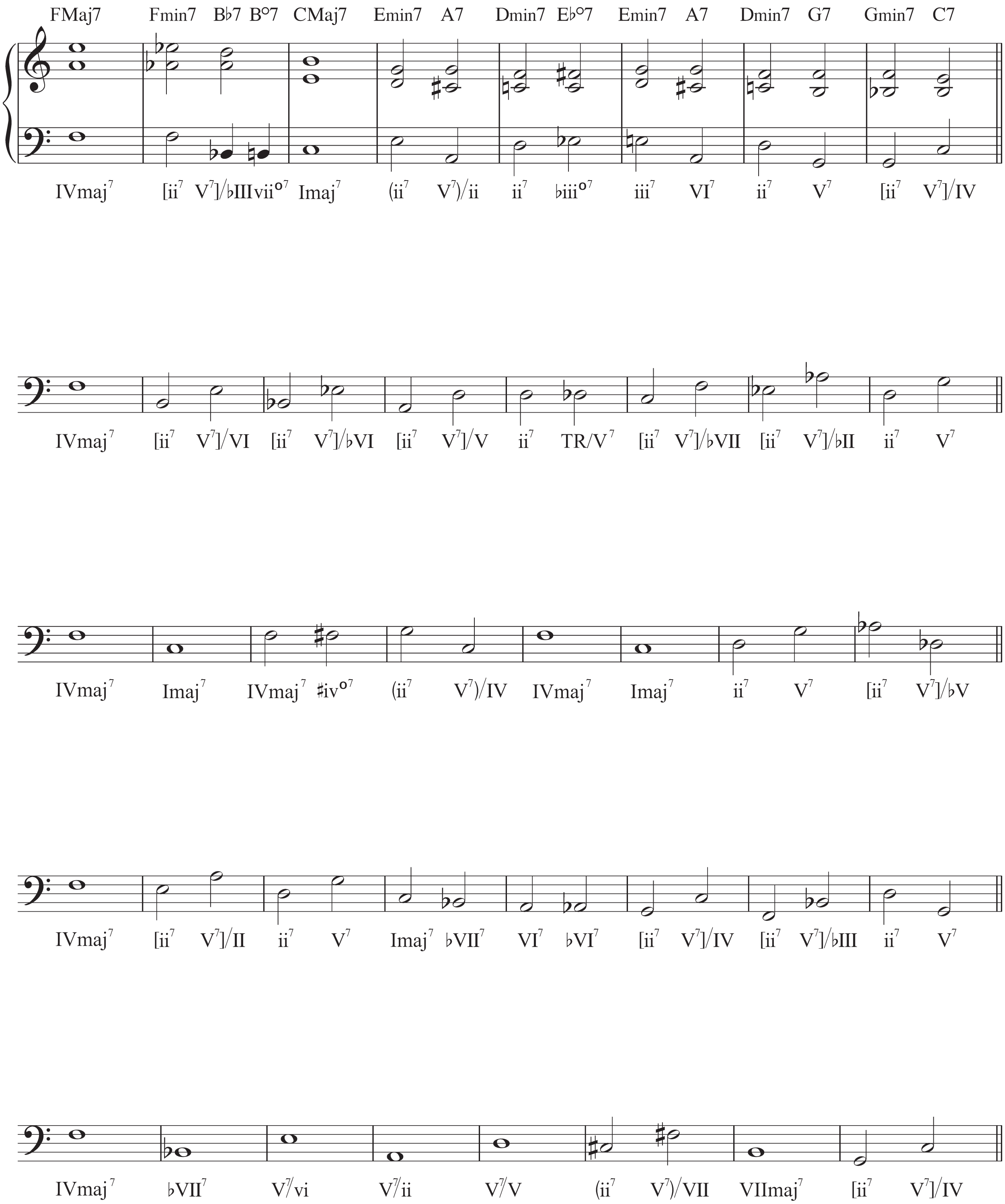






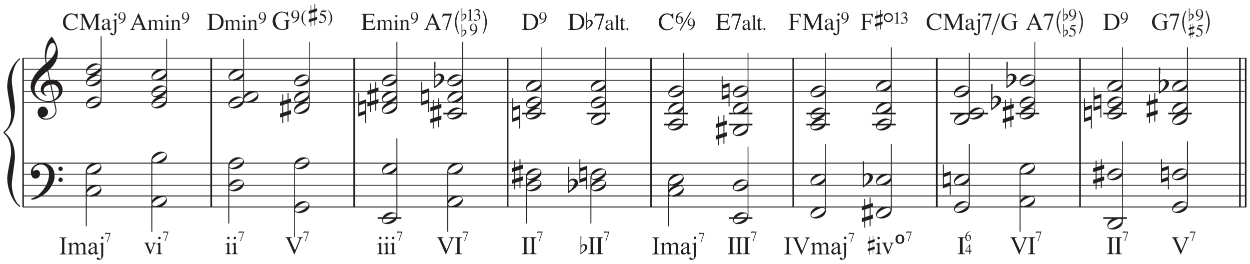
Phrase Model 3
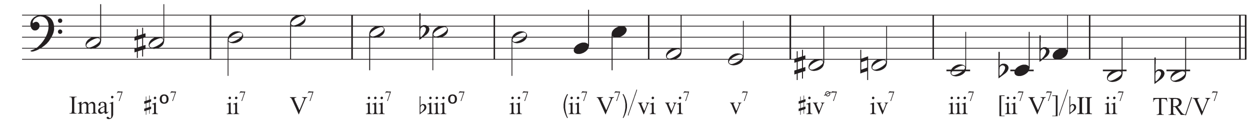
MODEL I of Keyboard Playing

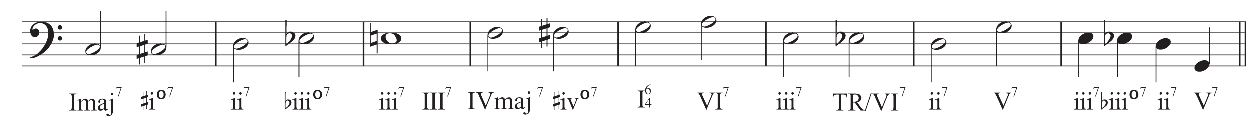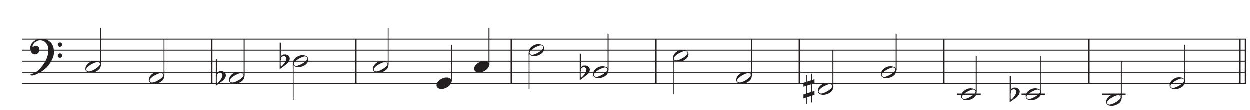


Phrase Model 4
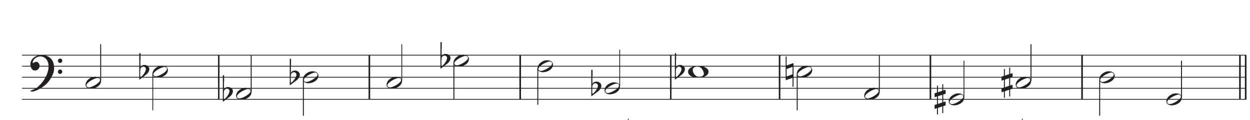
"Drop 2" Five–Part Voicings





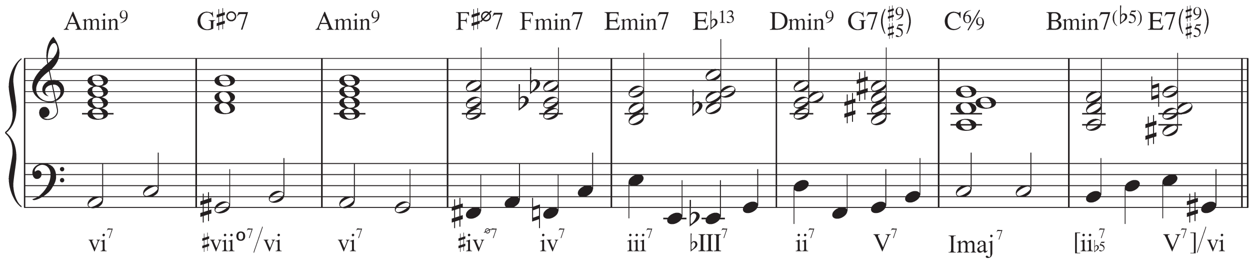


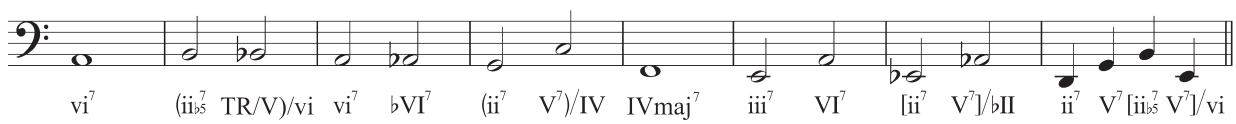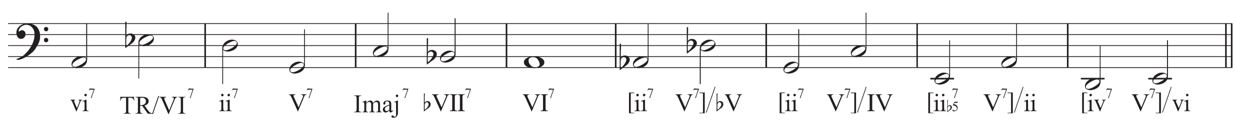




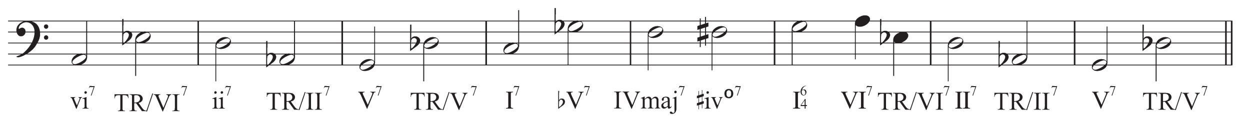
PHRASE MODEL 5

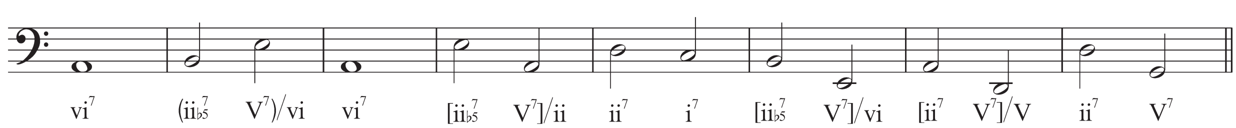
MODELS IV and VI of Keyboard Playing





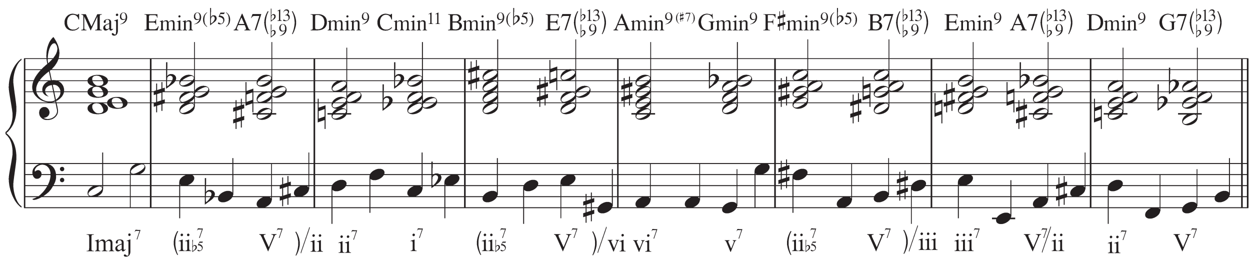


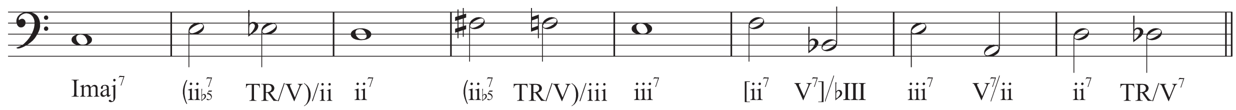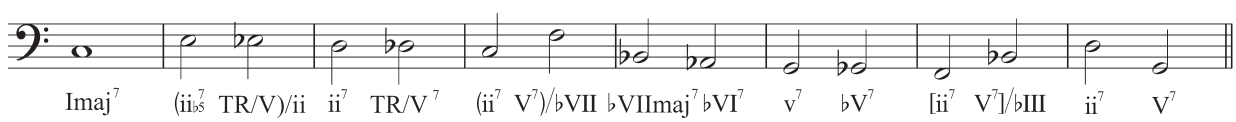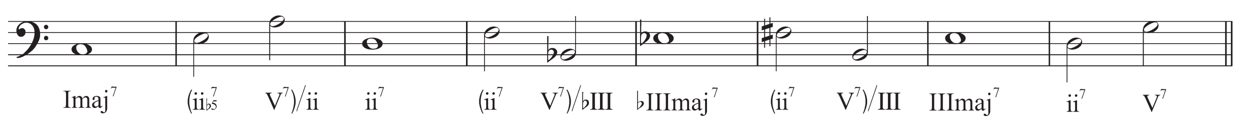




Phrase Model 6

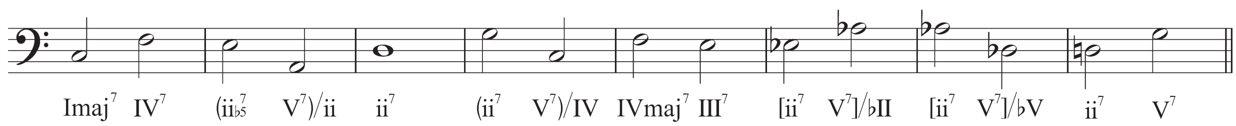
MODELS VI of Keyboard Playing





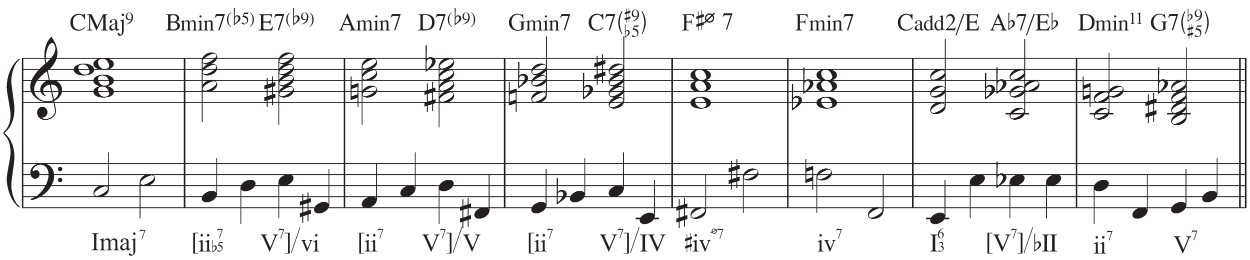


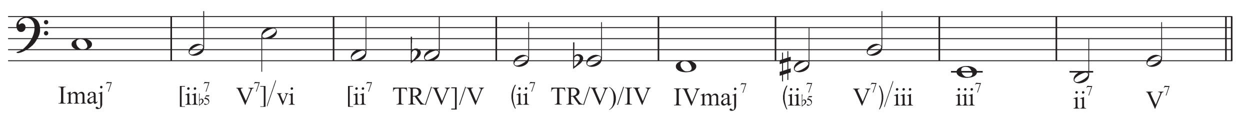


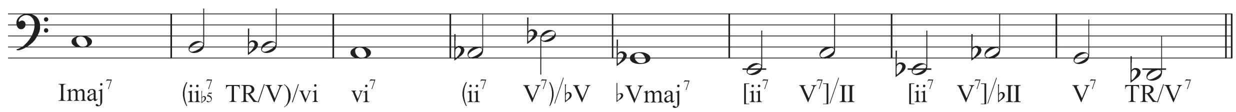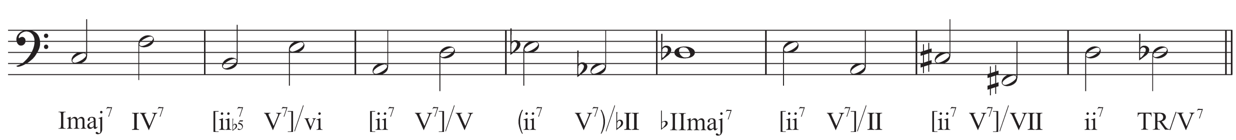


Phrase Model 7

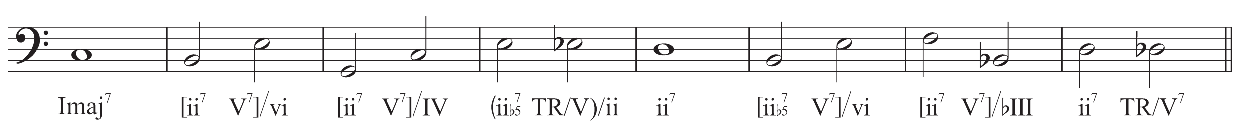
MODELS IV and VI of Keyboard Playing





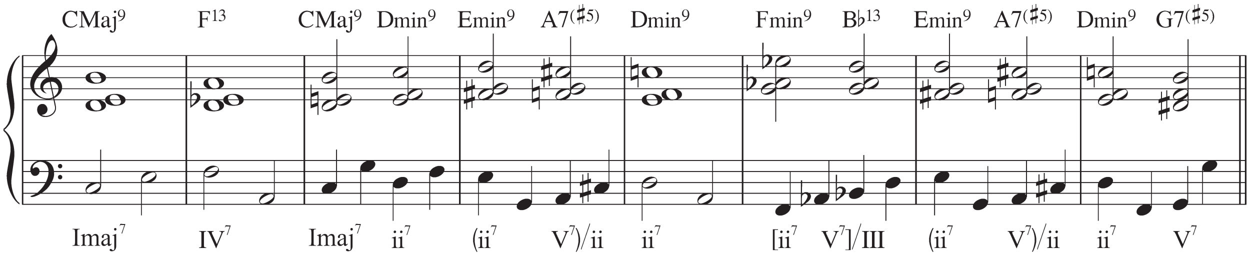


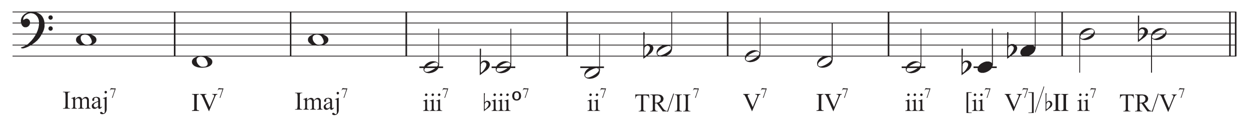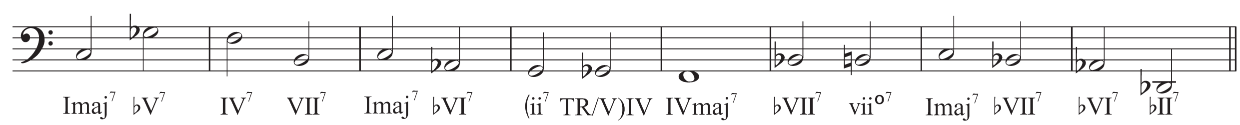




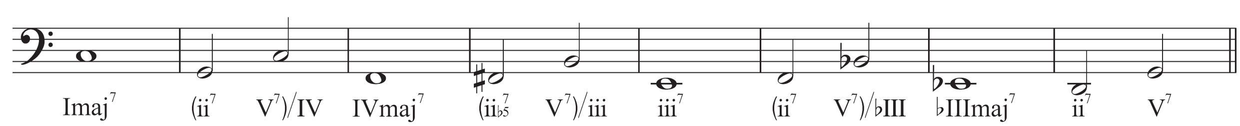
Phrase Model 8

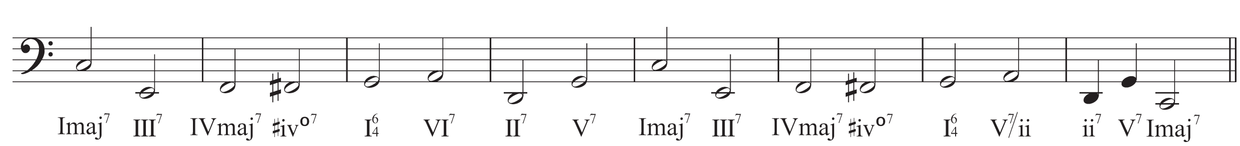
MODEL VI (modified with 3–note voicings) of Keyboard Playing





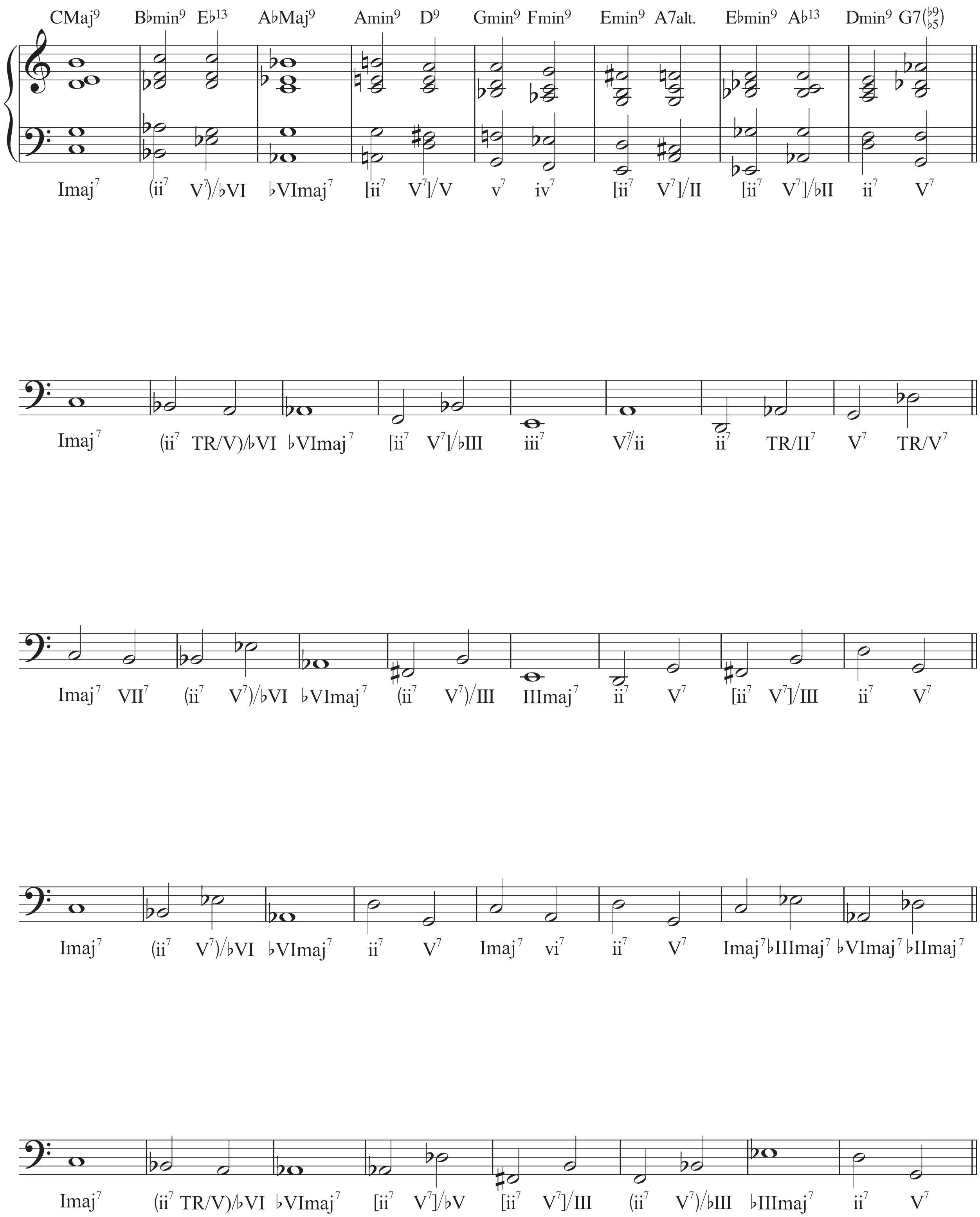






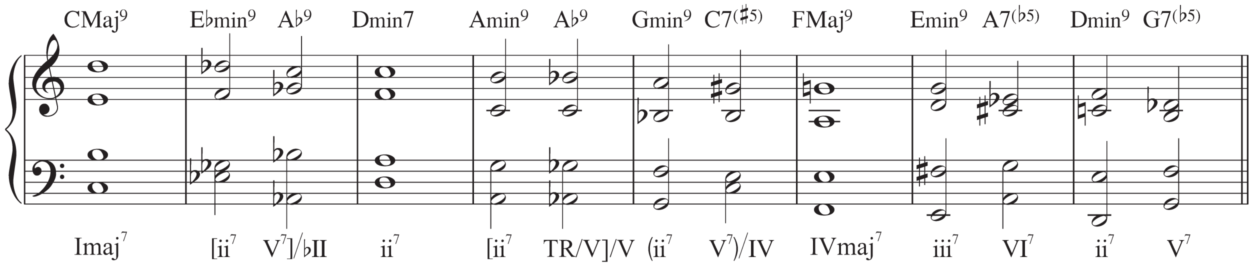
PHRASE MODEL 9

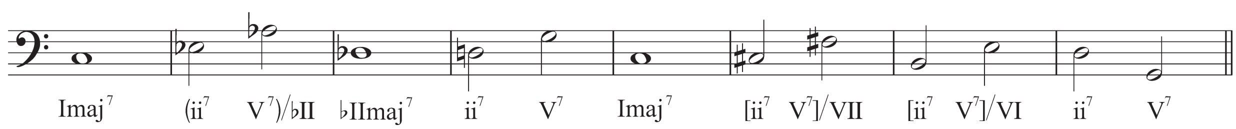
"Drop 2" Five–Part Voicings

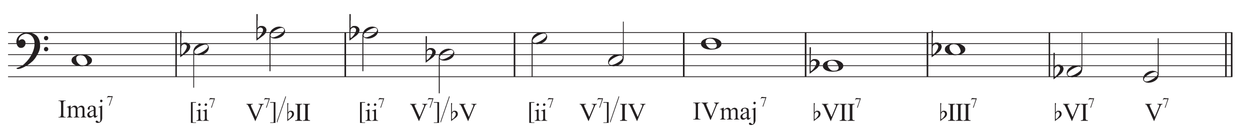


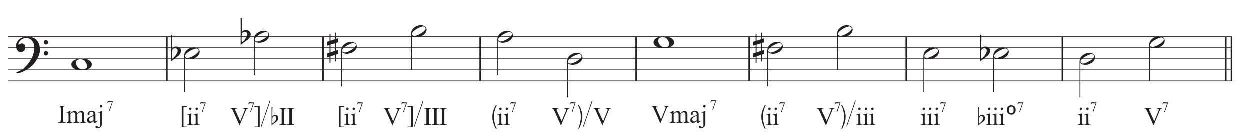
Phrase Model 10

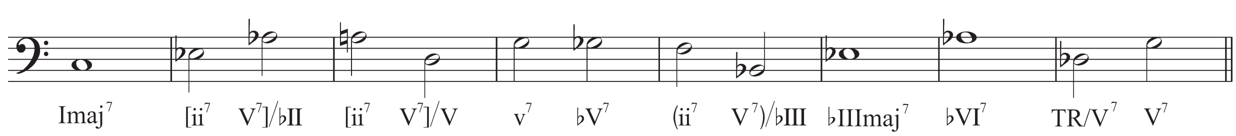
MODEL VII of Keyboard Playing – "Chorale Style"
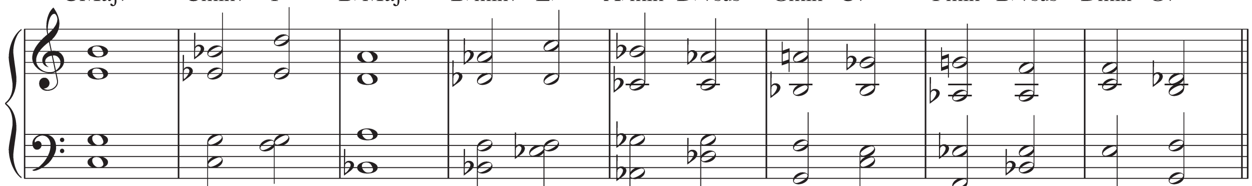






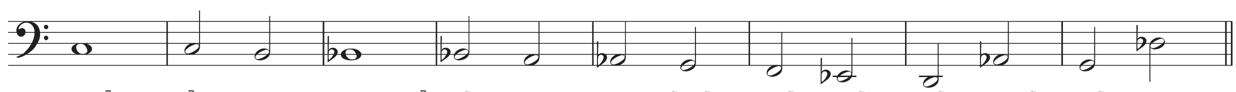


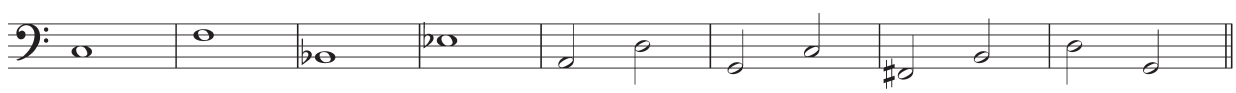


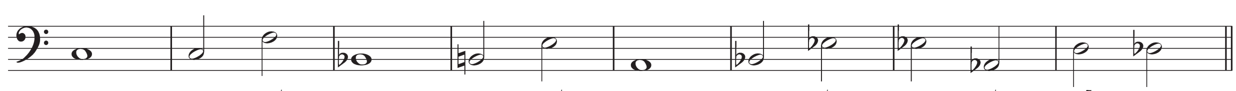
Phrase Model 11

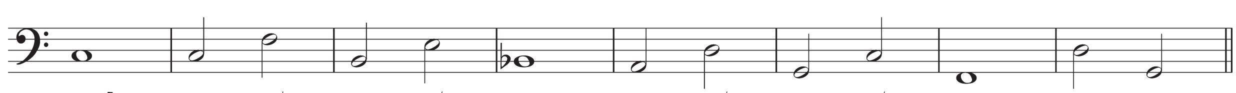
MODEL VII of Keyboard Playing – "Chorale Style"





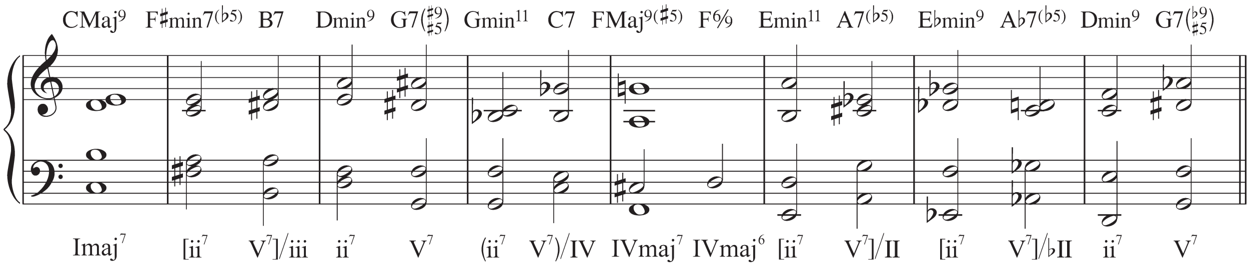


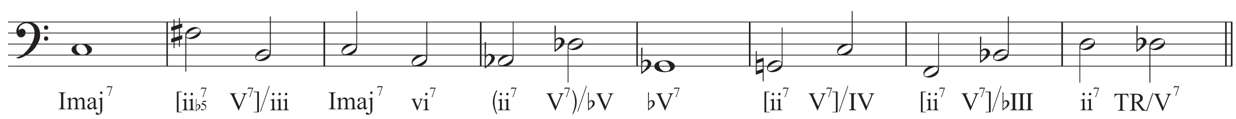


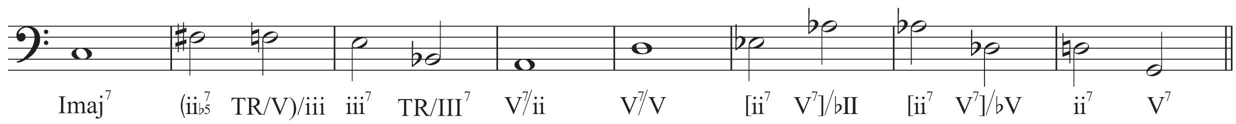


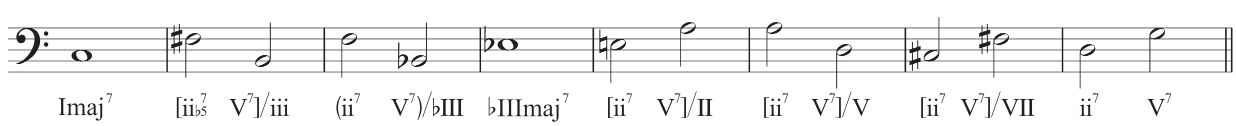
Phrase Model 12

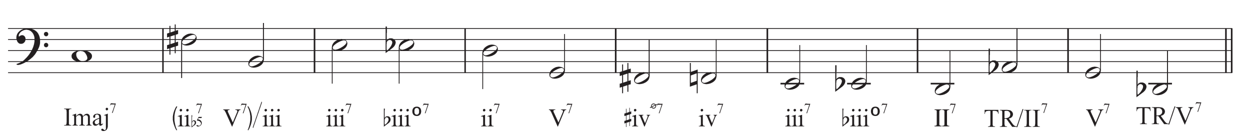
MODEL VII of Keyboard Playing – "Chorale Style"





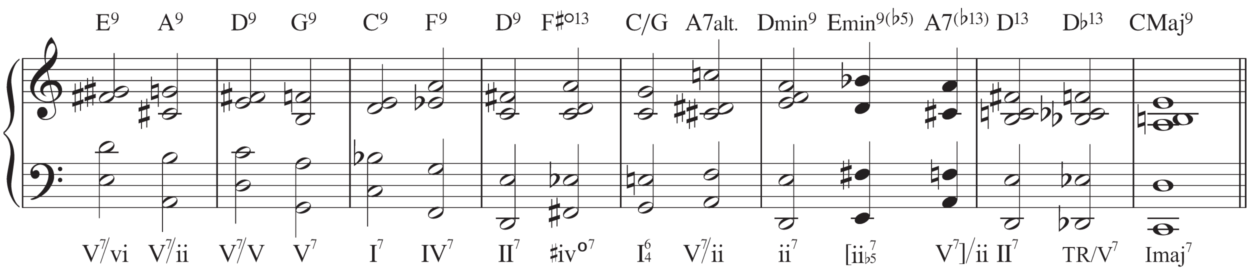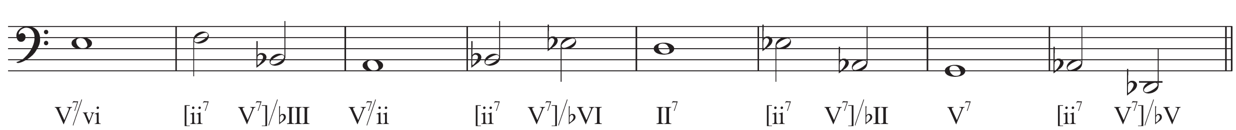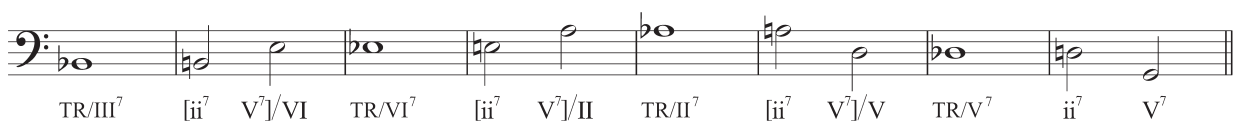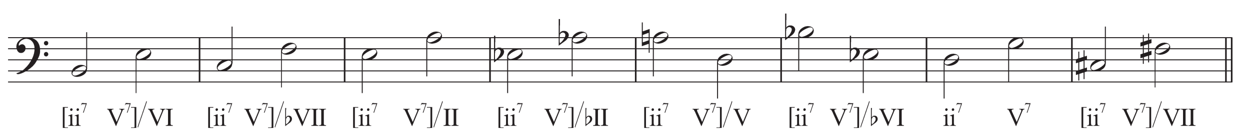






Phrase Model 13
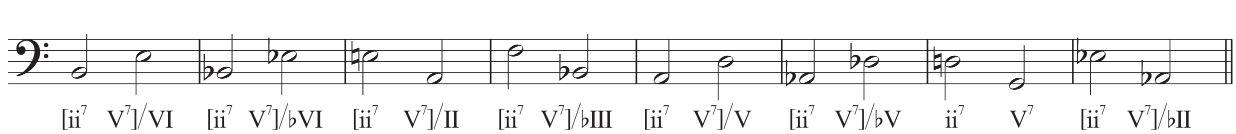
MODEL VII of Keyboard Playing – "Chorale Style"
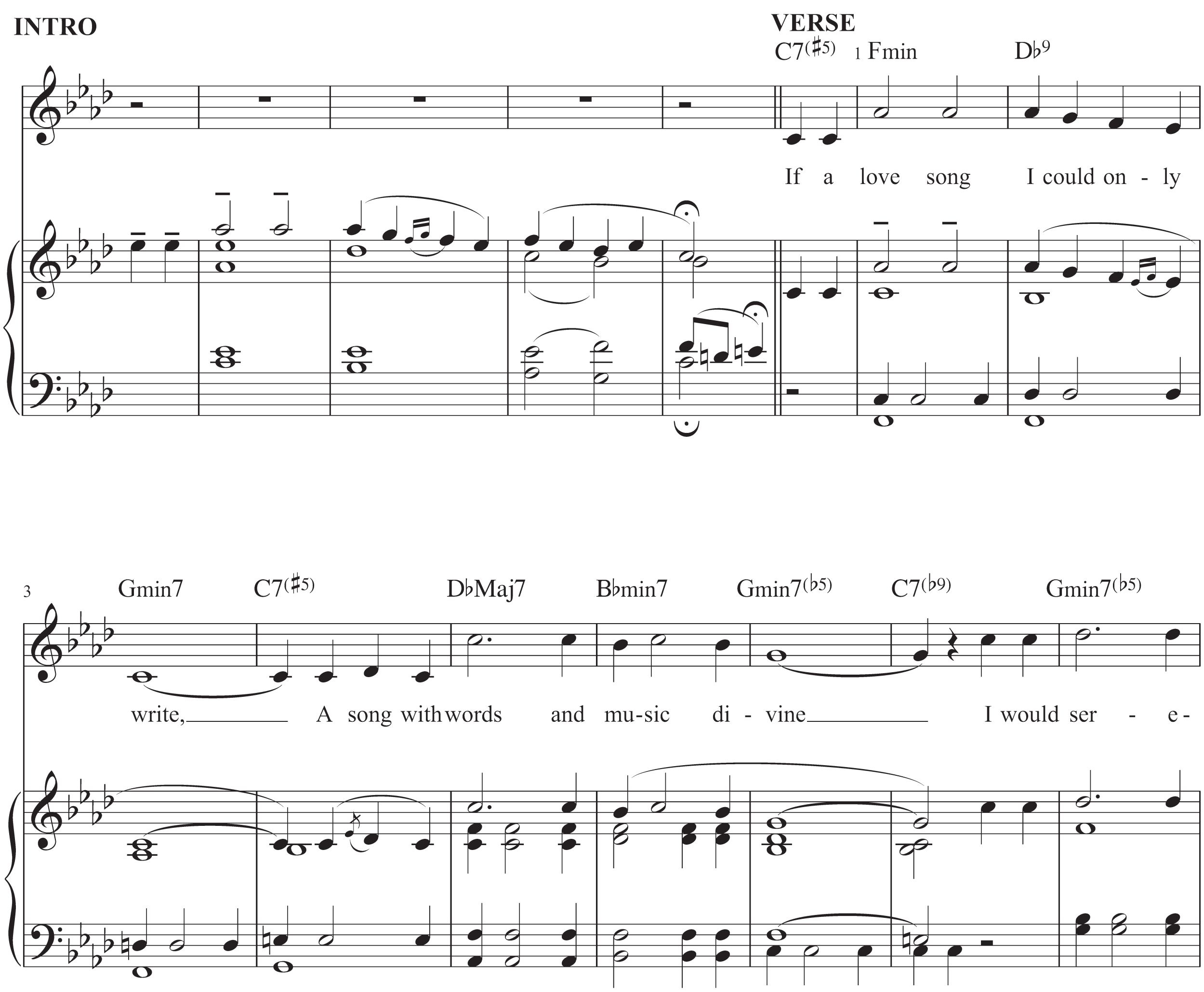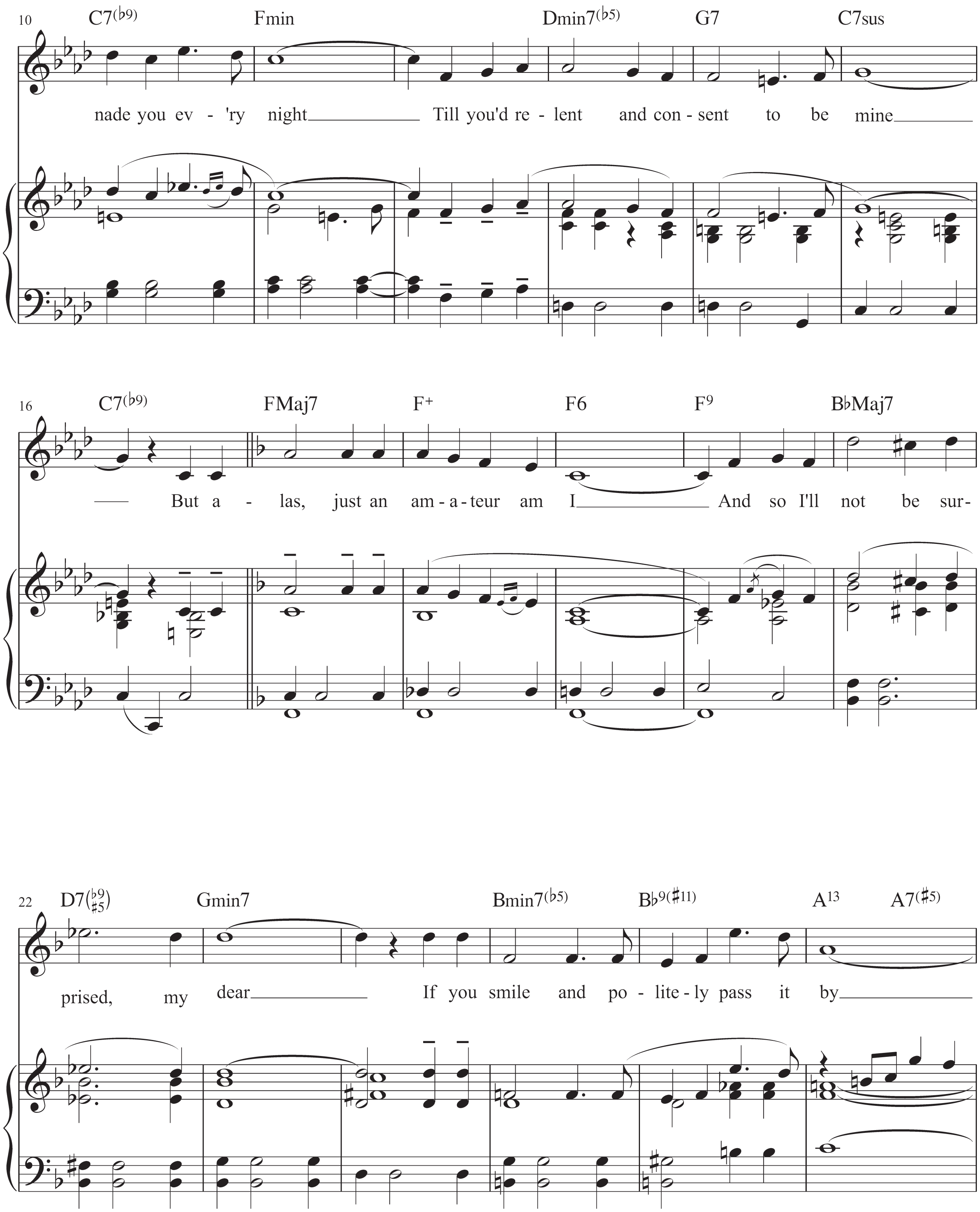










CHAPTER TWENTY-TWO
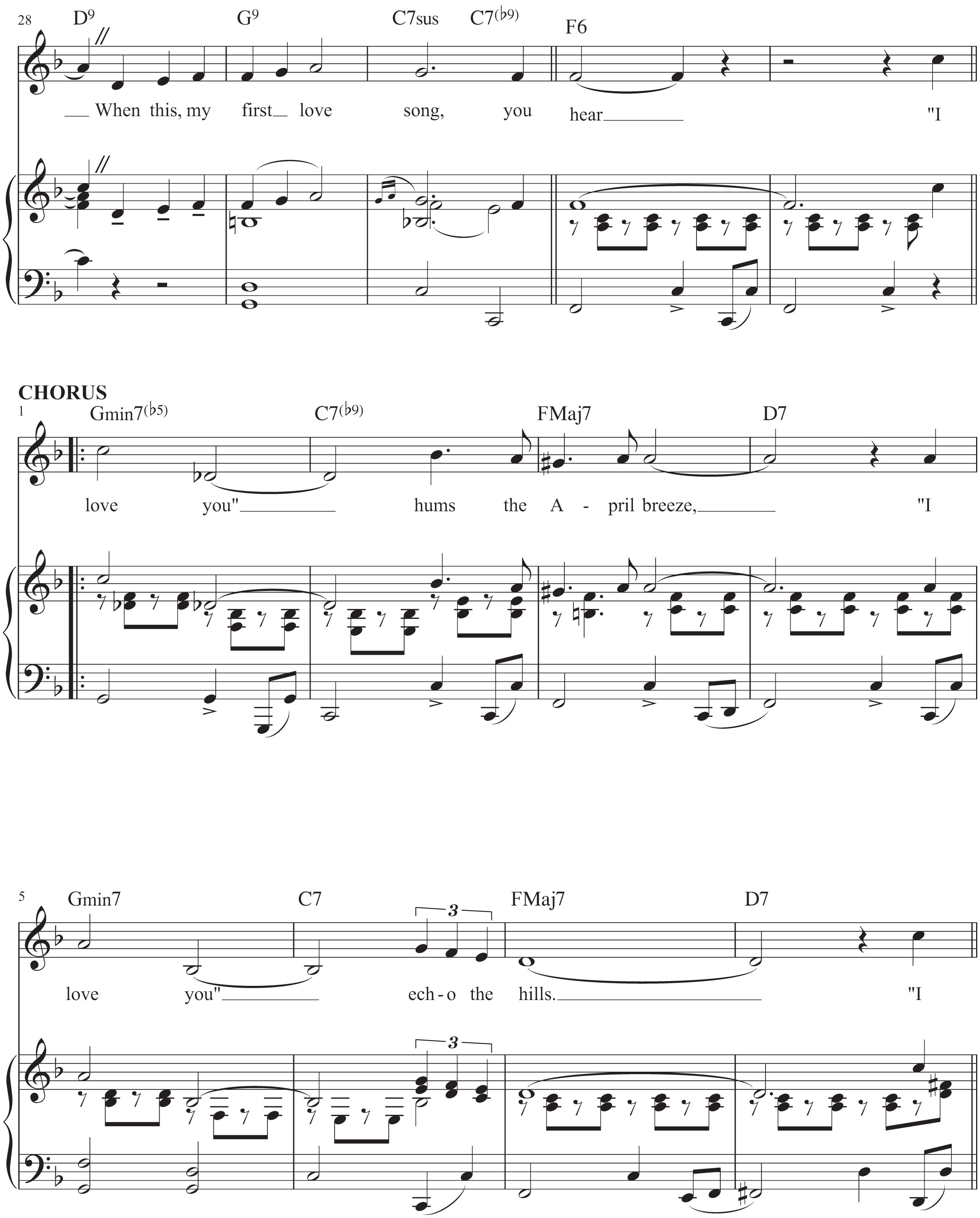
The AABA Song Form
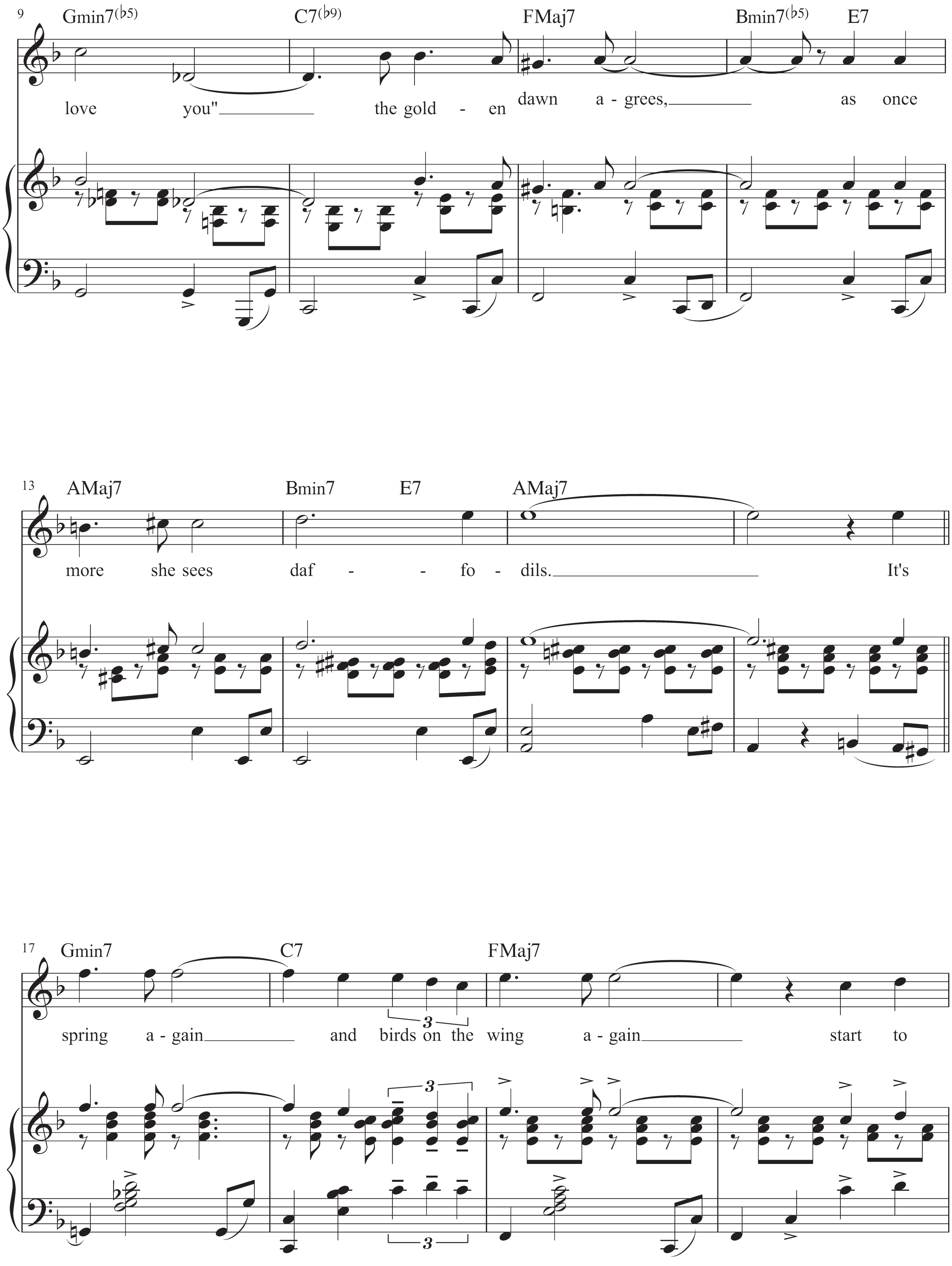
WRITTEN ASSIGNMENTS

Cole Porter, "I Love You." This song features an AABA off-tonic design. Compare the chord changes from a published lead-sheet (written above the melody) with the composer's piano accompaniment. In what ways are the chord changes similar to, as well as different from, the composer's accompaniment? Summarize your analytical observations in point form using formal, tonal, melodic, and harmonic considerations that you can later explore during improvisation. (Answer not provided)
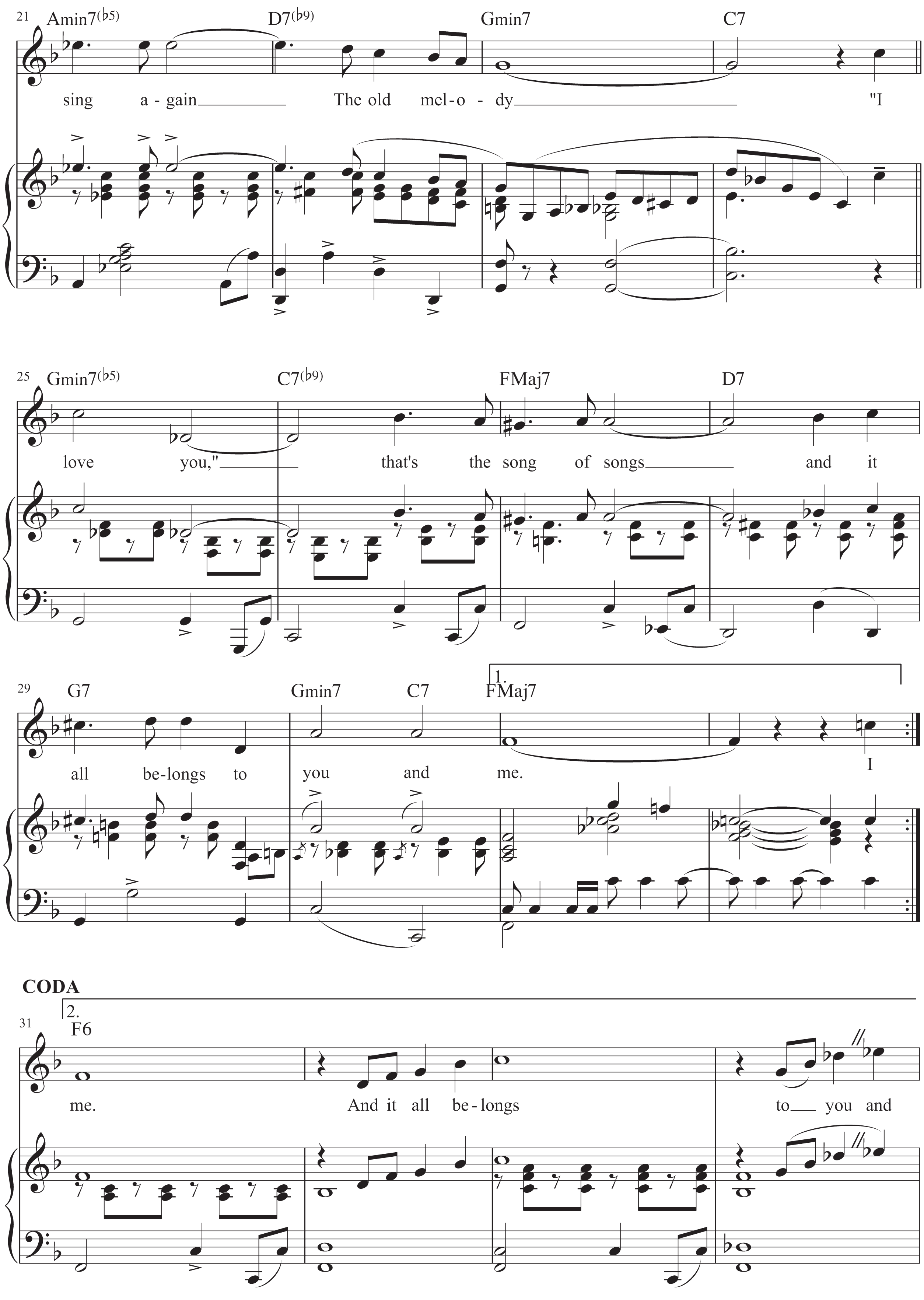


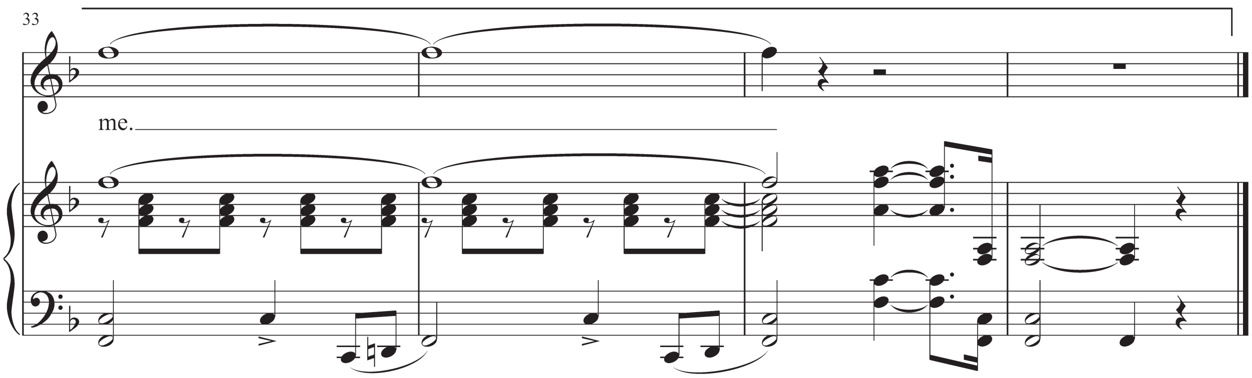

10
C7(♭9) Fmin Dmin7(♭5) G7 C7sus
nade you ev - 'ry night Till you'd re - lent and con - sent to be mine
16
C7(♭9) FMaj7 F+ F6 F9 B♭Maj7
But a - las, just an am - a - teur am I And so I'll not be sur-
22
D7(♭9 ♯5) Gmin7 Bmin7(♭5) B♭9(♯11) A13 A7(♯5)
prised, my dear If you smile and po - lite - ly pass it by


28
D9 G9 C7sus C7(♭9) F6
When this, my first love song, you hear "I
CHORUS
1
Gmin7(♭5) C7(♭9) FMaj7 D7
love you" hums the A - pril breeze, "I
5
Gmin7 C7 FMaj7 D7
3
love you" ech - o the hills. "I



9
Gmin7(♭5) C7(♭9) FMaj7 Bmin7(♭5) E7
love you" the gold - en dawn a - grees, as once
13
AMaj7 Bmin7 E7 AMaj7
more she sees daf - - fo - dils. It's
17
Gmin7 C7 FMaj7
spring a - gain and birds on the wing a - gain start to
3
3
3


21
Amin7(♭5)
D7(♭9)
Gmin7
C7
sing a-gain The old mel-o-dy "I
25
Gmin7(♭5)
C7(♭9)
FMaj7
D7
love you," that's the song of songs and it
29
G7
Gmin7
C7
1.
FMaj7
all be-longs to you and me. I
CODA
2.
31
F6
me. And it all be-longs to you and

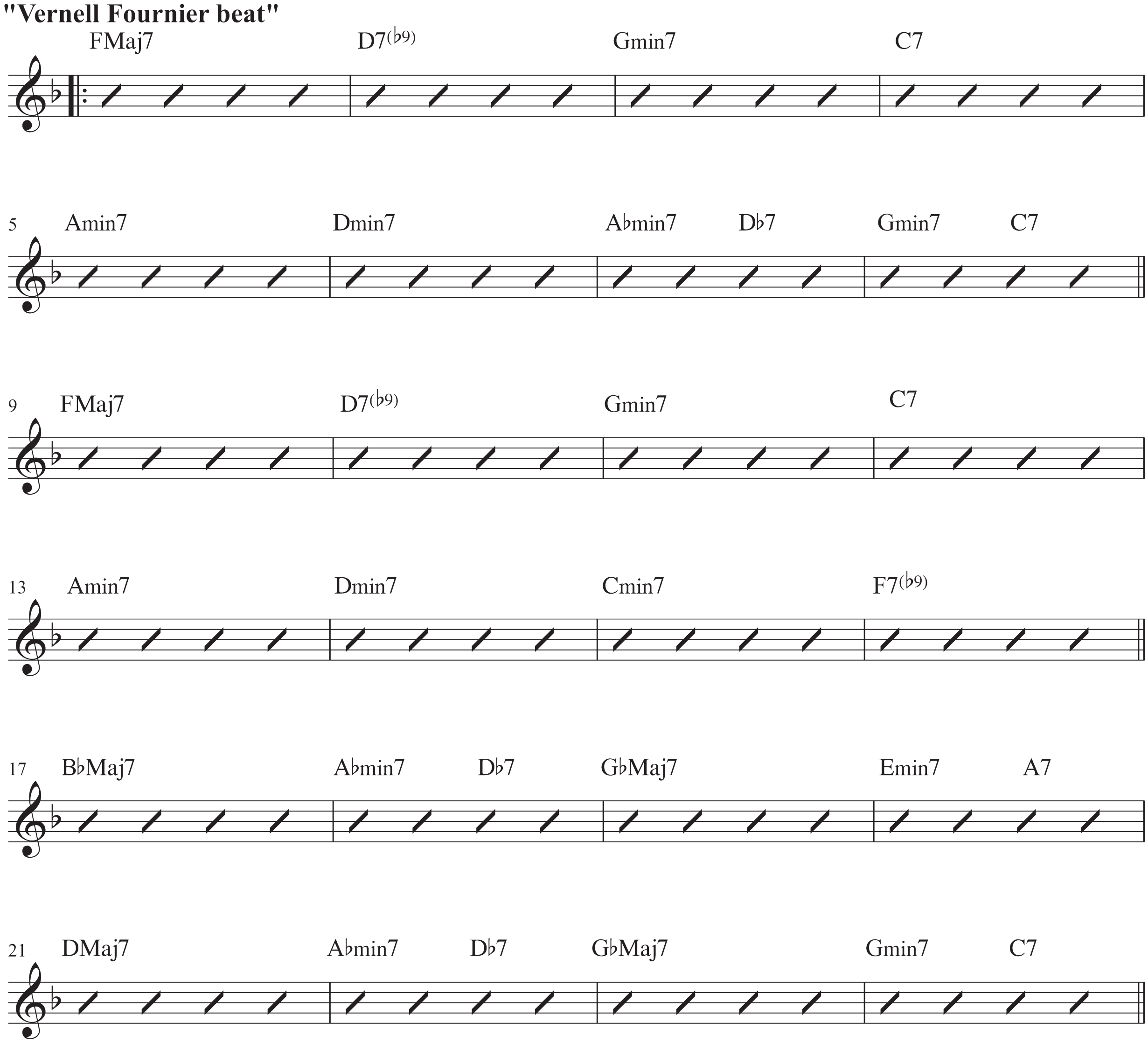


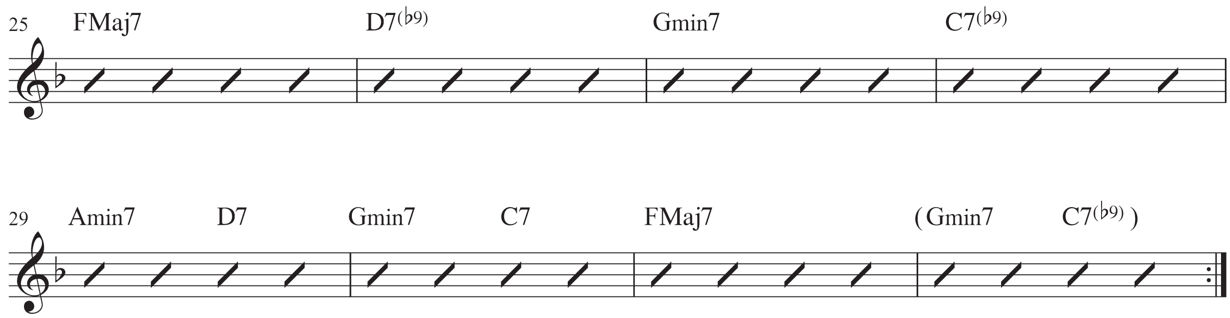
PLAY ALONG SESSIONS

Track 36: **Have You Met Miss Jones?**

Play 3x

"Vernell Fournier beat"

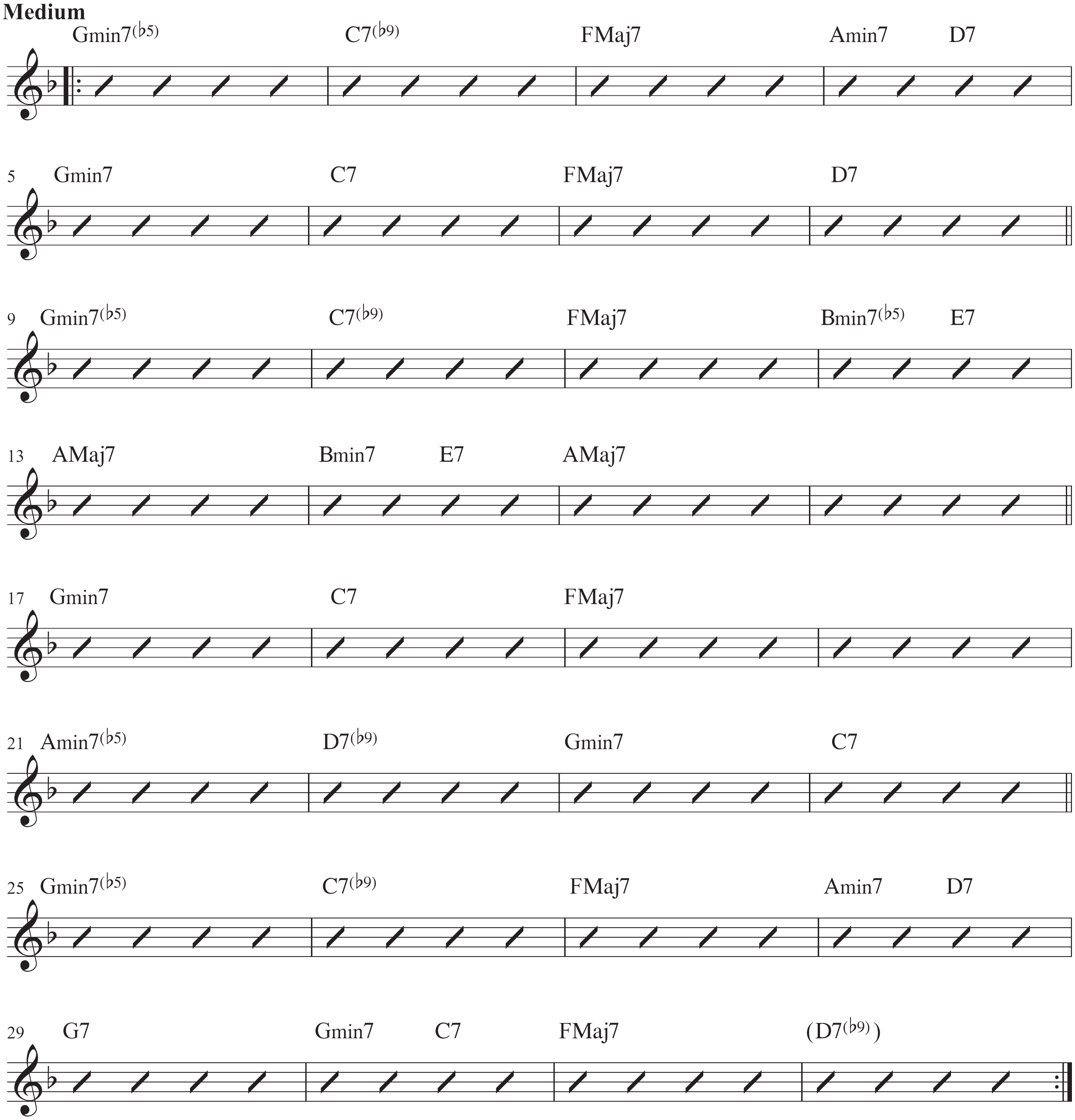




Track 37: I Love You

Play 4x

Medium
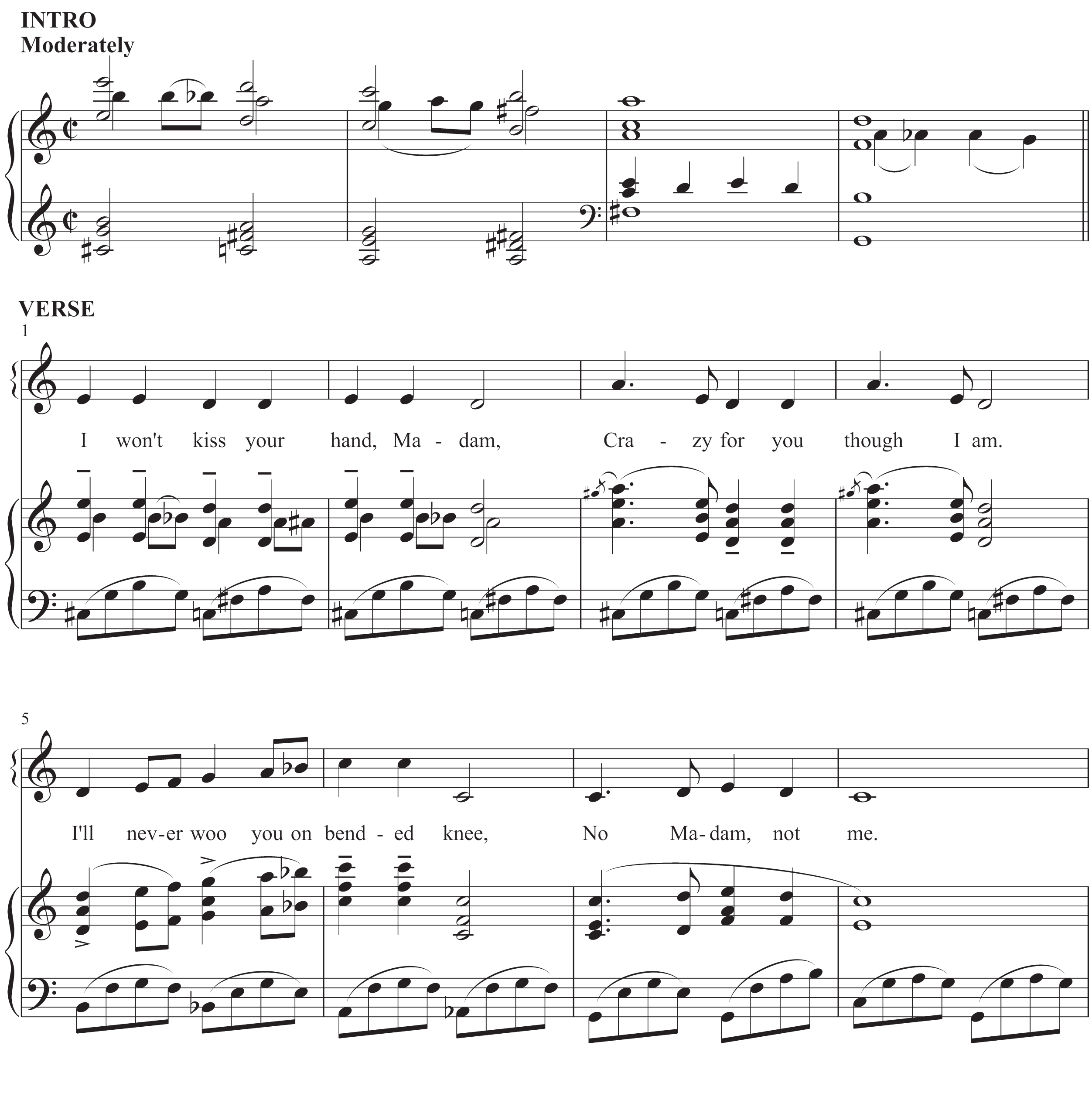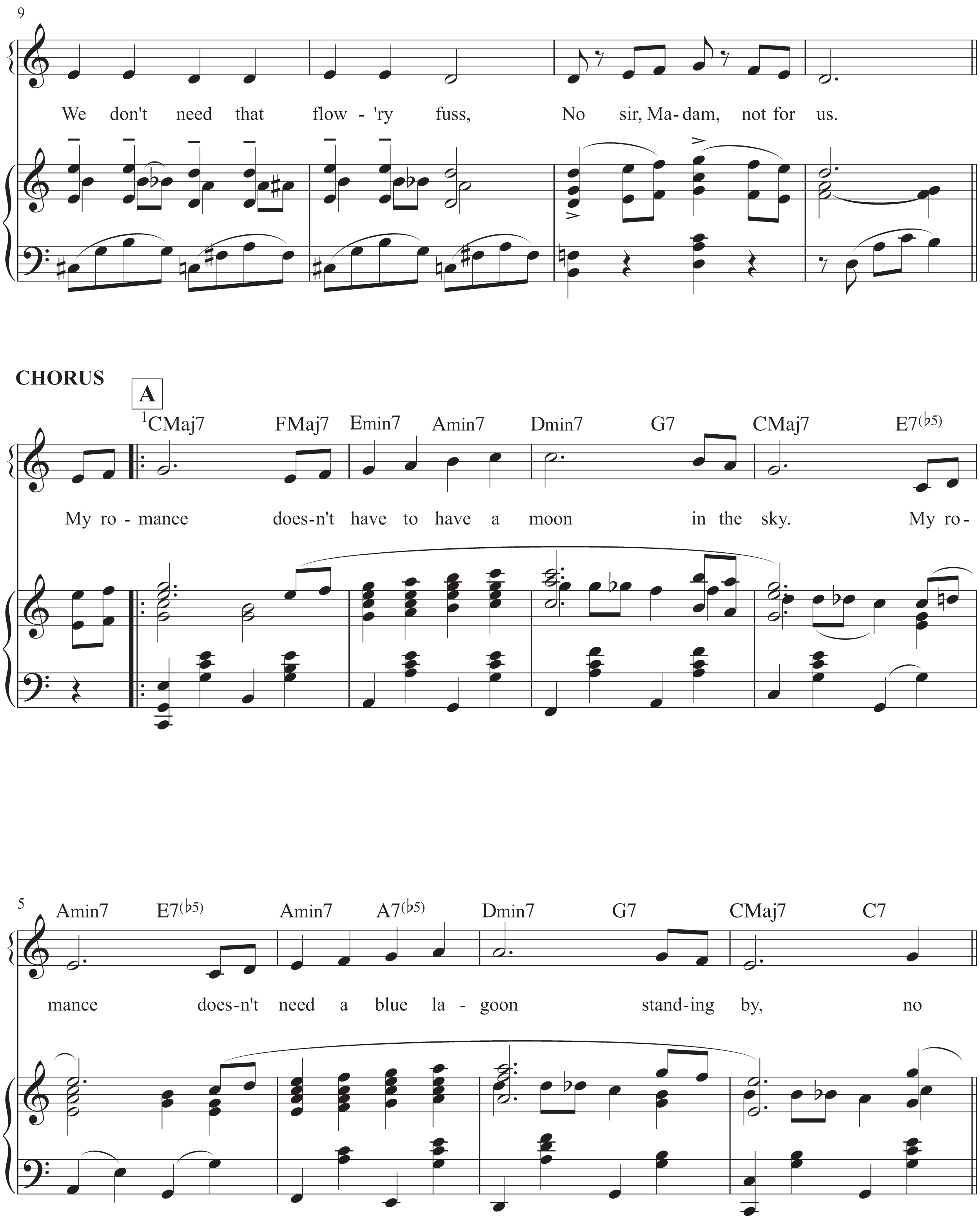


CHAPTER TWENTY-THREE
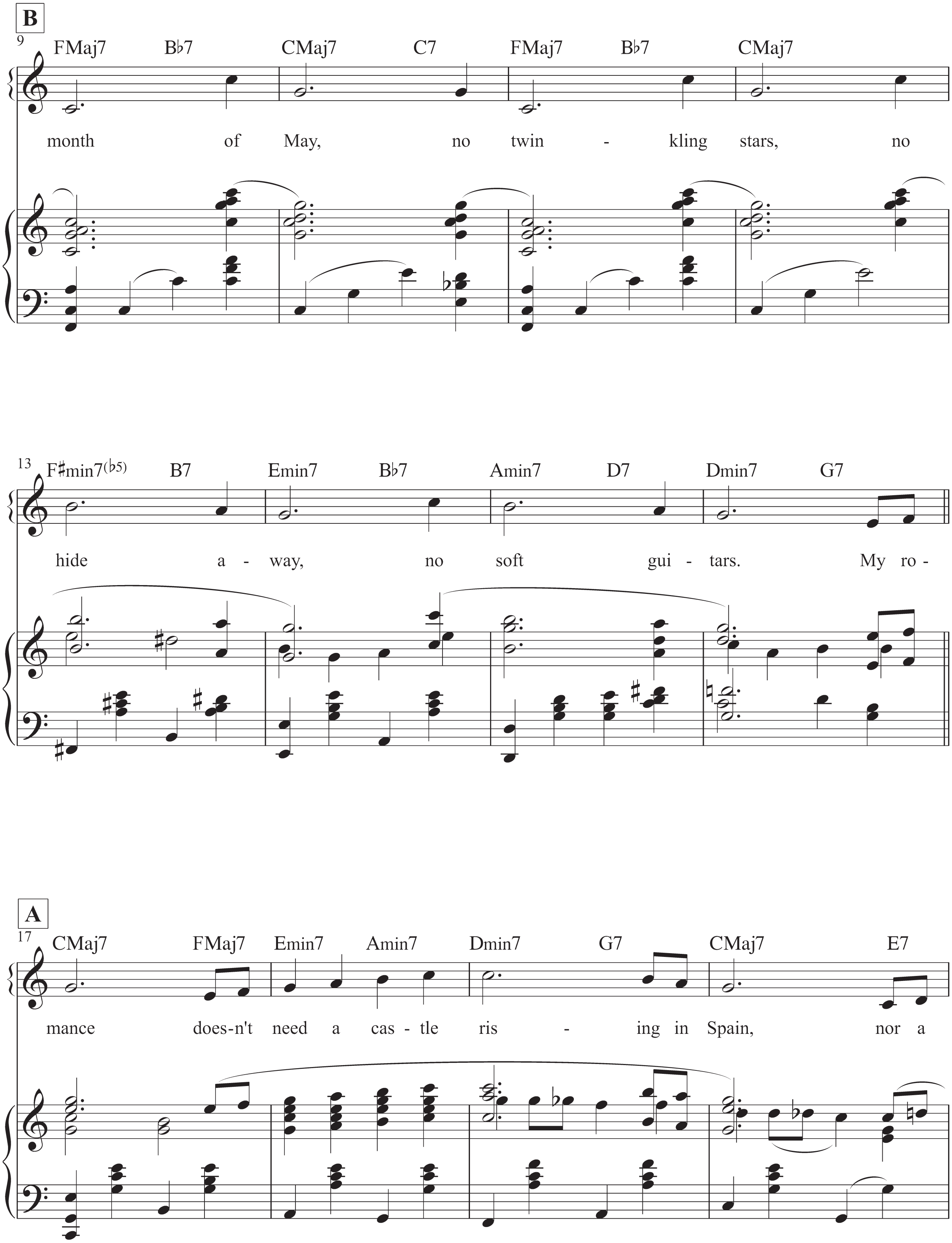
The ABAC Song Form
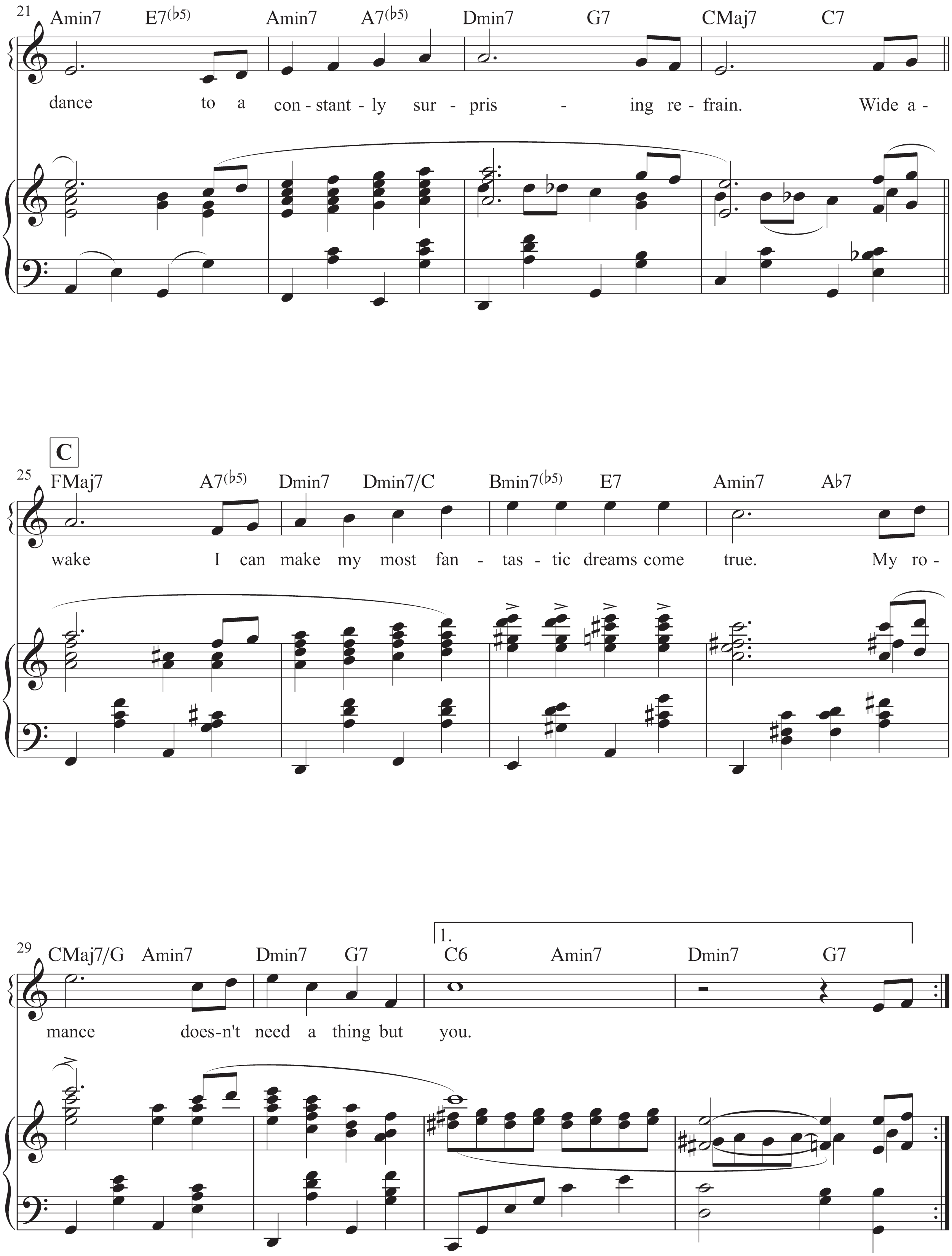
WRITTEN ASSIGNMENTS
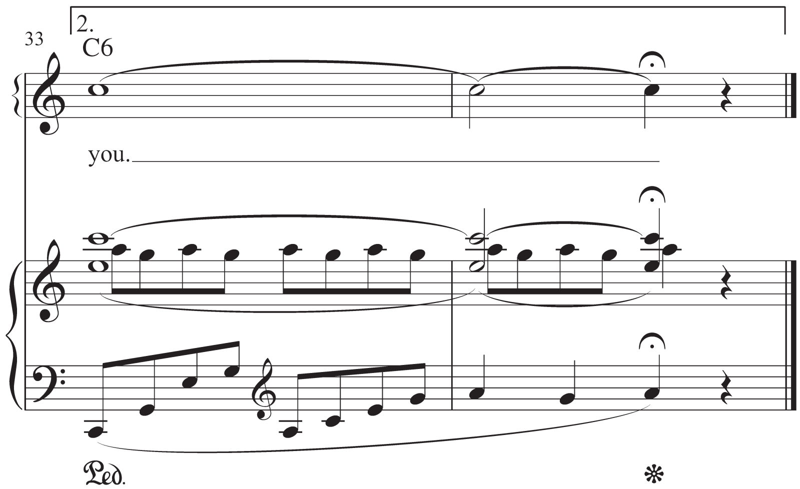
Rodgers and Hart, “My Romance.” This song features a 32-bar ABAC on-tonic design. Analyze the verse and chorus with Roman numerals and phrase models. Compare the chord changes from a published lead-sheet (written above the melody) with the composer’s piano accompaniment. In what ways are the chord changes similar to, as well as different from, the composer’s accompaniment? Summarize your analytical observations in point form using formal, tonal, melodic, and harmonic considerations that can be explored during improvisation. (Answer not provided)




9
We don't need that flow - 'ry fuss, No sir, Ma- dam, not for us.
CHORUS
A
1 CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7(b5)
My ro - mance does-n't have to have a moon in the sky. My ro-
5 Amin7 E7(b5) Amin7 A7(b5) Dmin7 G7 CMaj7 C7
mance does-n't need a blue la - goon stand-ing by, no


B
9
FMaj7 B♭7 CMaj7 C7 FMaj7 B♭7 CMaj7
month of May, no twin - kling stars, no
13
F♯min7(♭5) B7 Emin7 B♭7 Amin7 D7 Dmin7 G7
hide a - way, no soft gui - tars. My ro -
A
17
CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7
mance does-n't need a cas - tle ris - ing in Spain, nor a

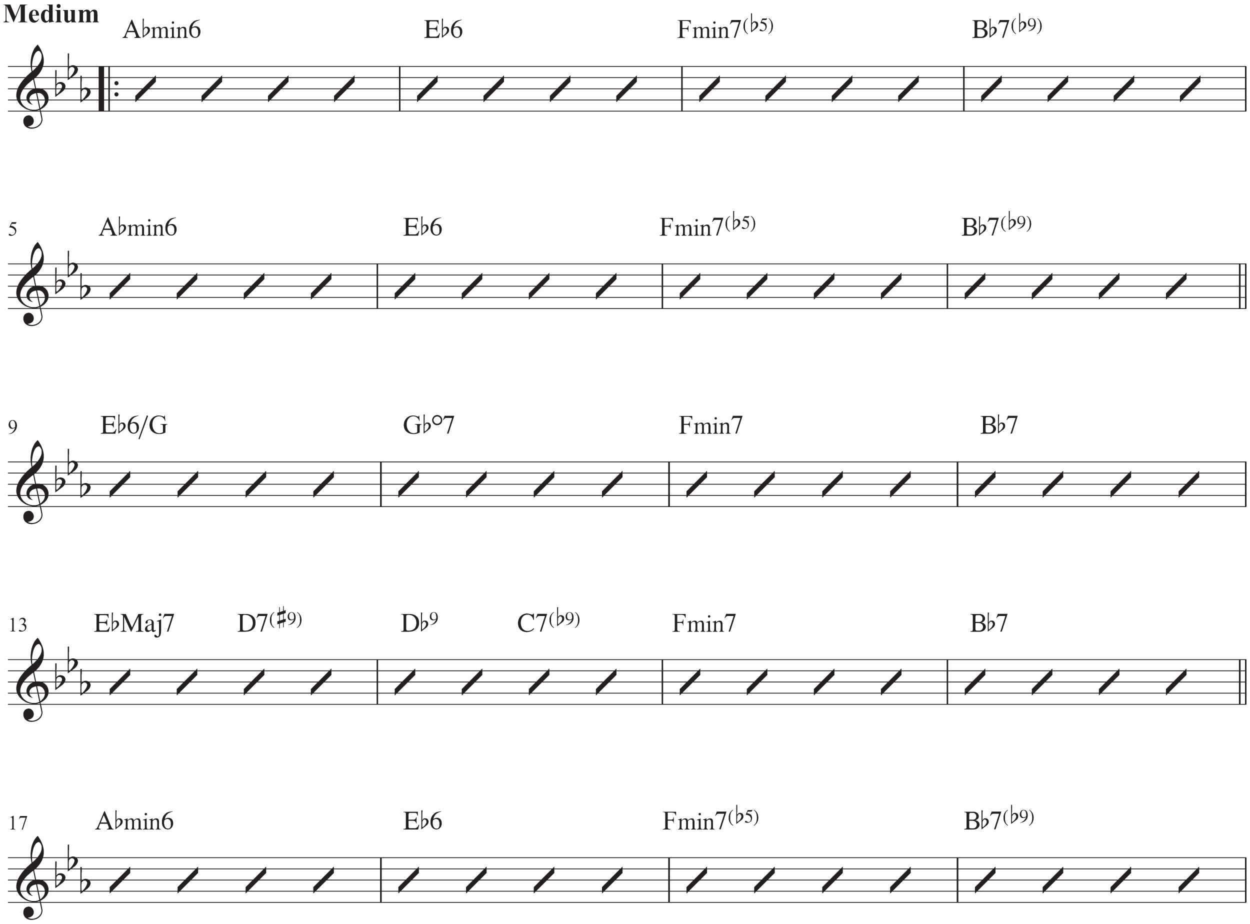

21
Amin7 E7(♭5) Amin7 A7(♭5) Dmin7 G7 CMaj7 C7
dance to a con - stant - ly sur - pris - ing re - frain. Wide a -
C
25
FMaj7 A7(♭5) Dmin7 Dmin7/C Bmin7(♭5) E7 Amin7 A♭7
wake I can make my most fan - tas - tic dreams come true. My ro -
29
CMaj7/G Amin7 Dmin7 G7
1.
C6 Amin7 Dmin7 G7
mance does-n't need a thing but you.

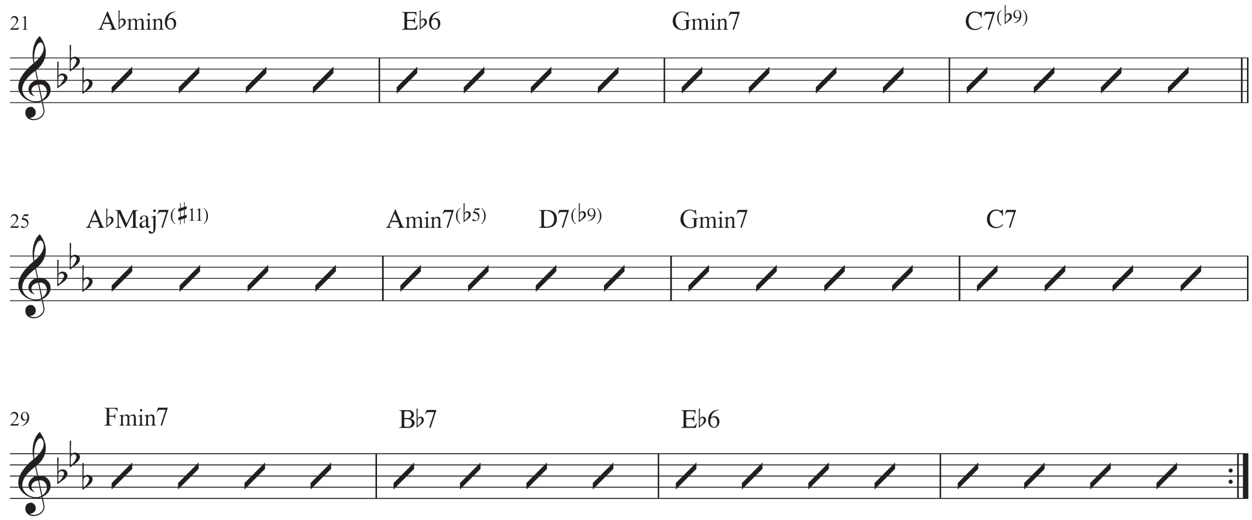


PLAY ALONG SESSIONS

Track 38: **All Of You**

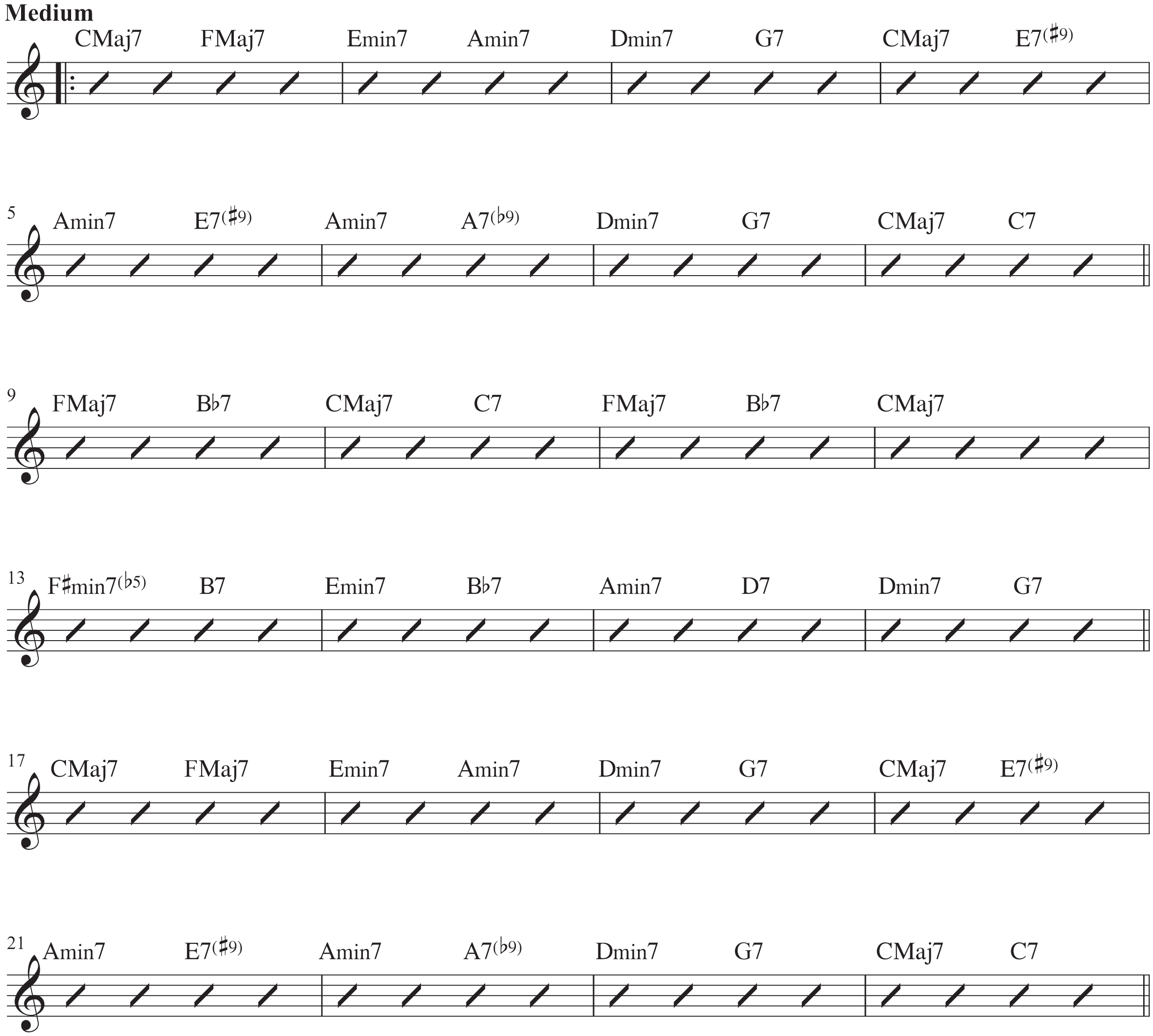
Play 4x
Medium

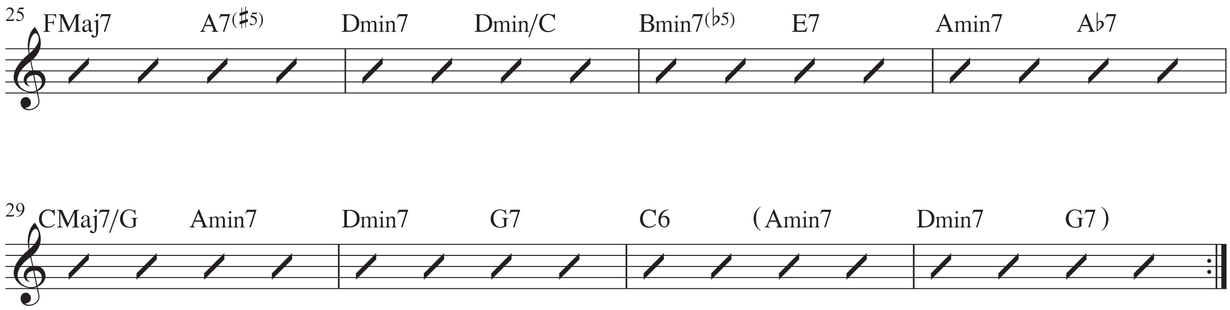




Track 39: My Romance

Play 4x
Medium
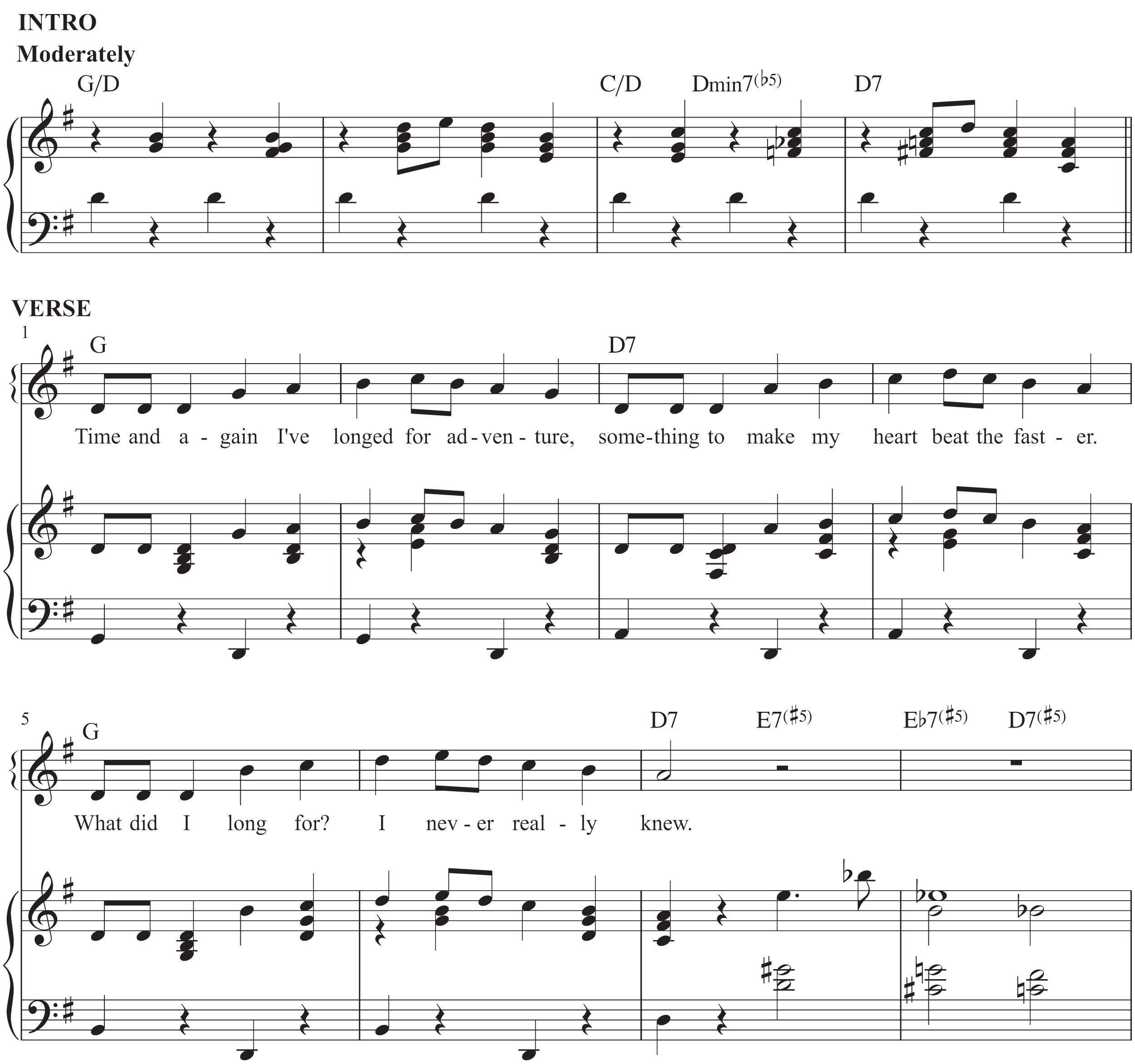



25
FMaj7 A7(♯5)
Dmin7 Dmin/C
Bmin7(♭5) E7
Amin7 A♭7
29
CMaj7/G Amin7
Dmin7 G7
C6 (Amin7
Dmin7 G7)
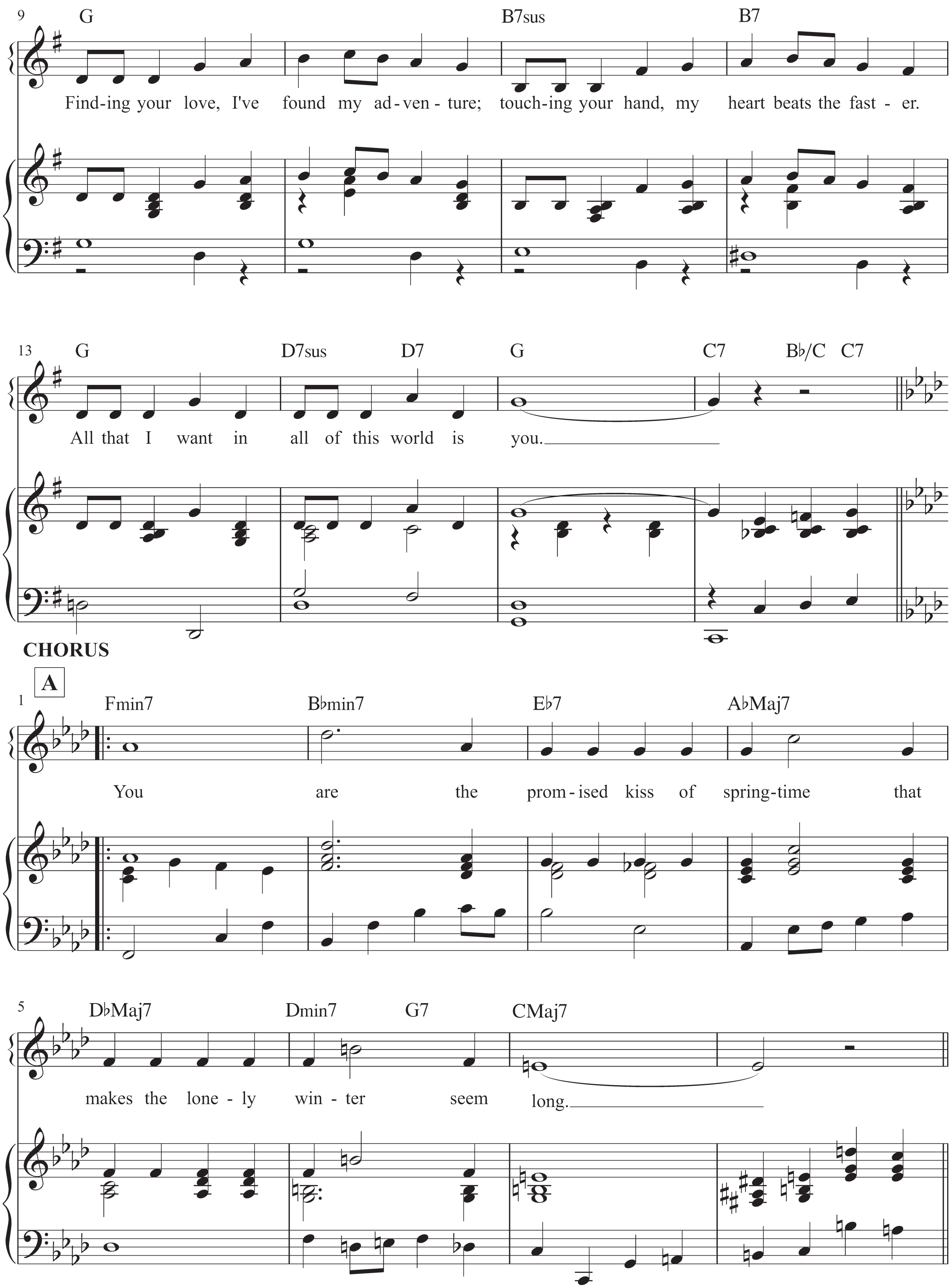
CHAPTER TWENTY-FOUR
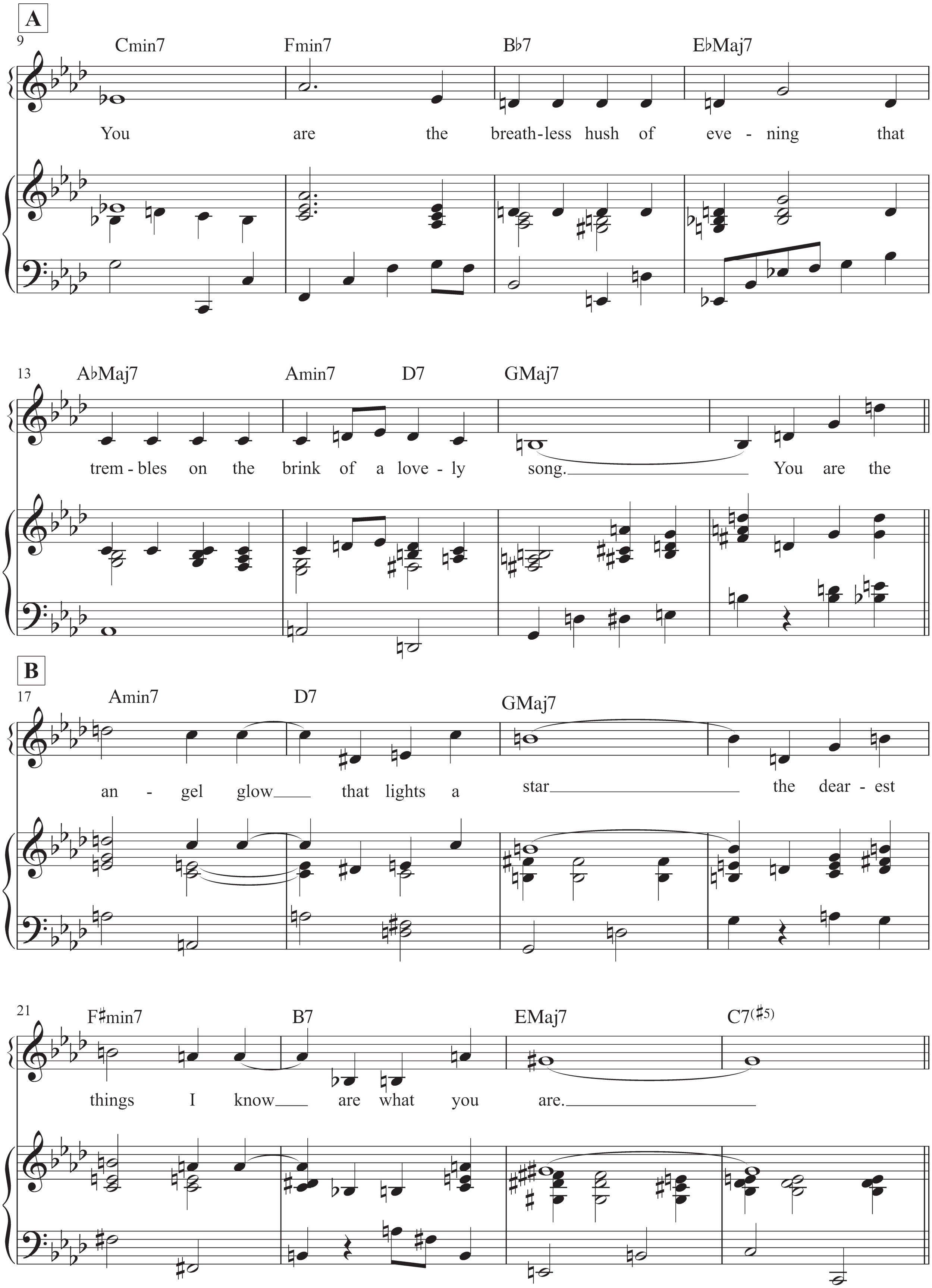
Extended and Unusual Song Forms
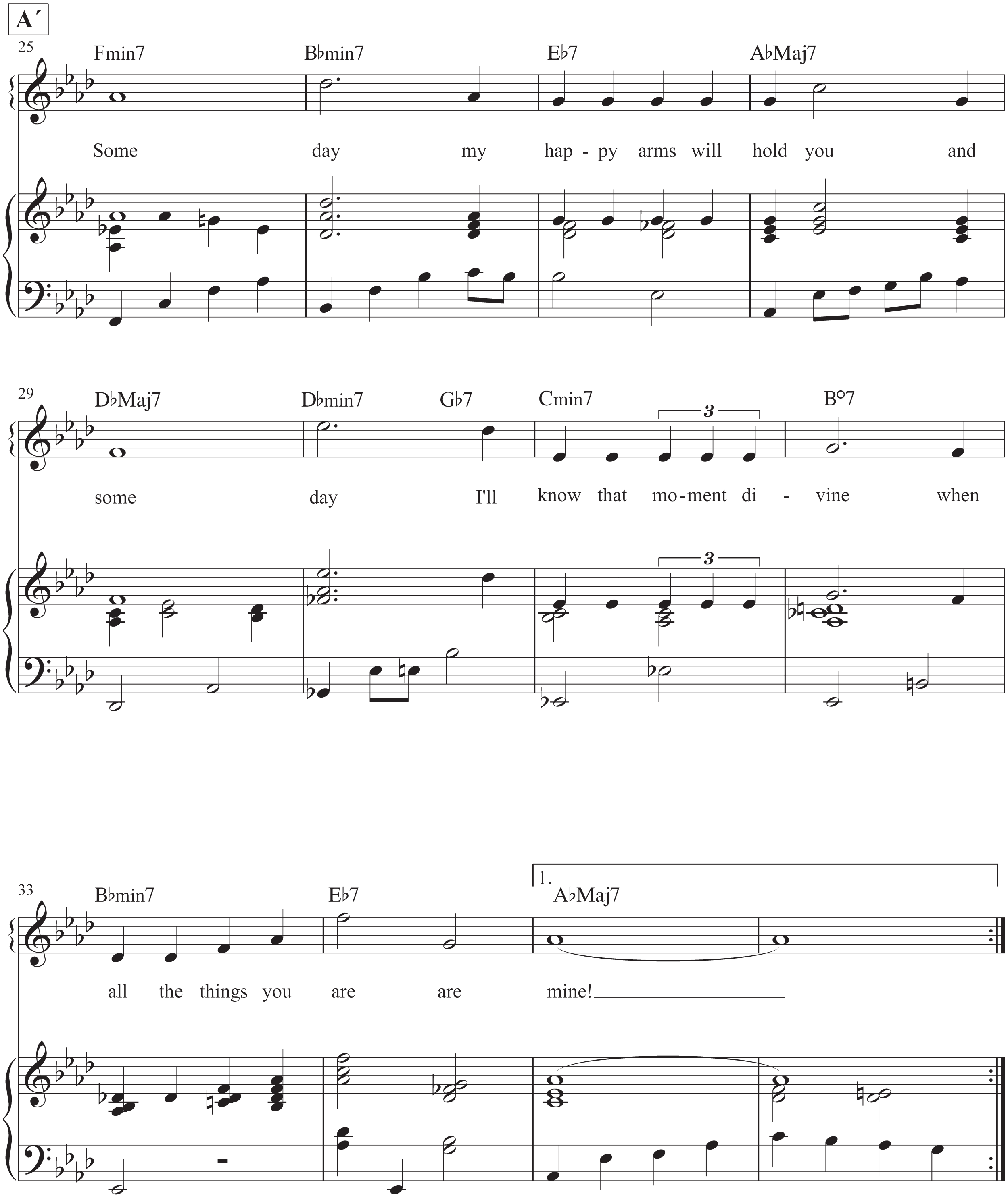
WRITTEN ASSIGNMENTS

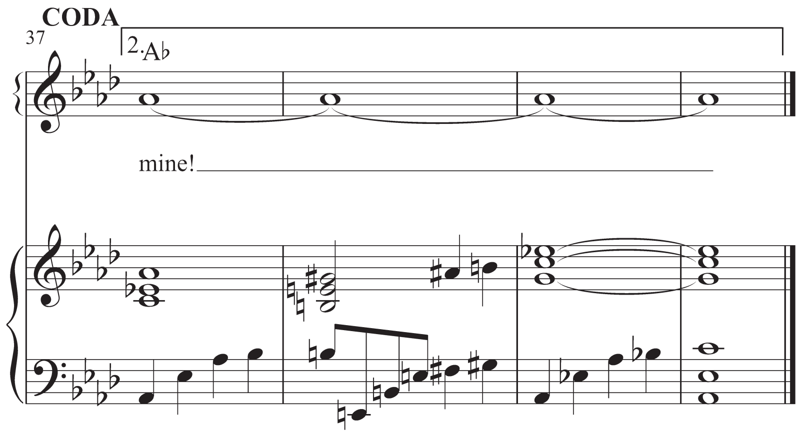
Kern and Hammerstein II, "All the Things You Are." This song features an extended 36-bar AABA formal design. Analyze the verse and chorus with Roman numerals and phrase models. Compare the chord changes from a published lead-sheet (written above the melody) with the composer's piano accompaniment. In what ways are the chord changes similar to, as well as different from, the composer's accompaniment? Summarize your analytical observations in point form using formal, tonal, melodic, and harmonic considerations that you can explore during improvisation. (Answer not provided)




9 G B7sus B7
Find-ing your love, I've found my ad-ven-ture; touch-ing your hand, my heart beats the fast-er.
13 G D7sus D7 G C7 B♭/C C7
All that I want in all of this world is you.
CHORUS
A
1 Fmin7 B♭min7 E♭7 A♭Maj7
You are the prom-ised kiss of spring-time that
5 D♭Maj7 Dmin7 G7 CMaj7
makes the lone-ly win-ter seem long.


A
9
Cmin7 Fmin7 B♭7 E♭Maj7
You are the breath-less hush of eve - ning that
13
A♭Maj7 Amin7 D7 GMaj7
trem - bles on the brink of a love - ly song. You are the
B
17
Amin7 D7 GMaj7
an - gel glow that lights a star the dear - est
21
F♯min7 B7 EMaj7 C7(♯5)
things I know are what you are.

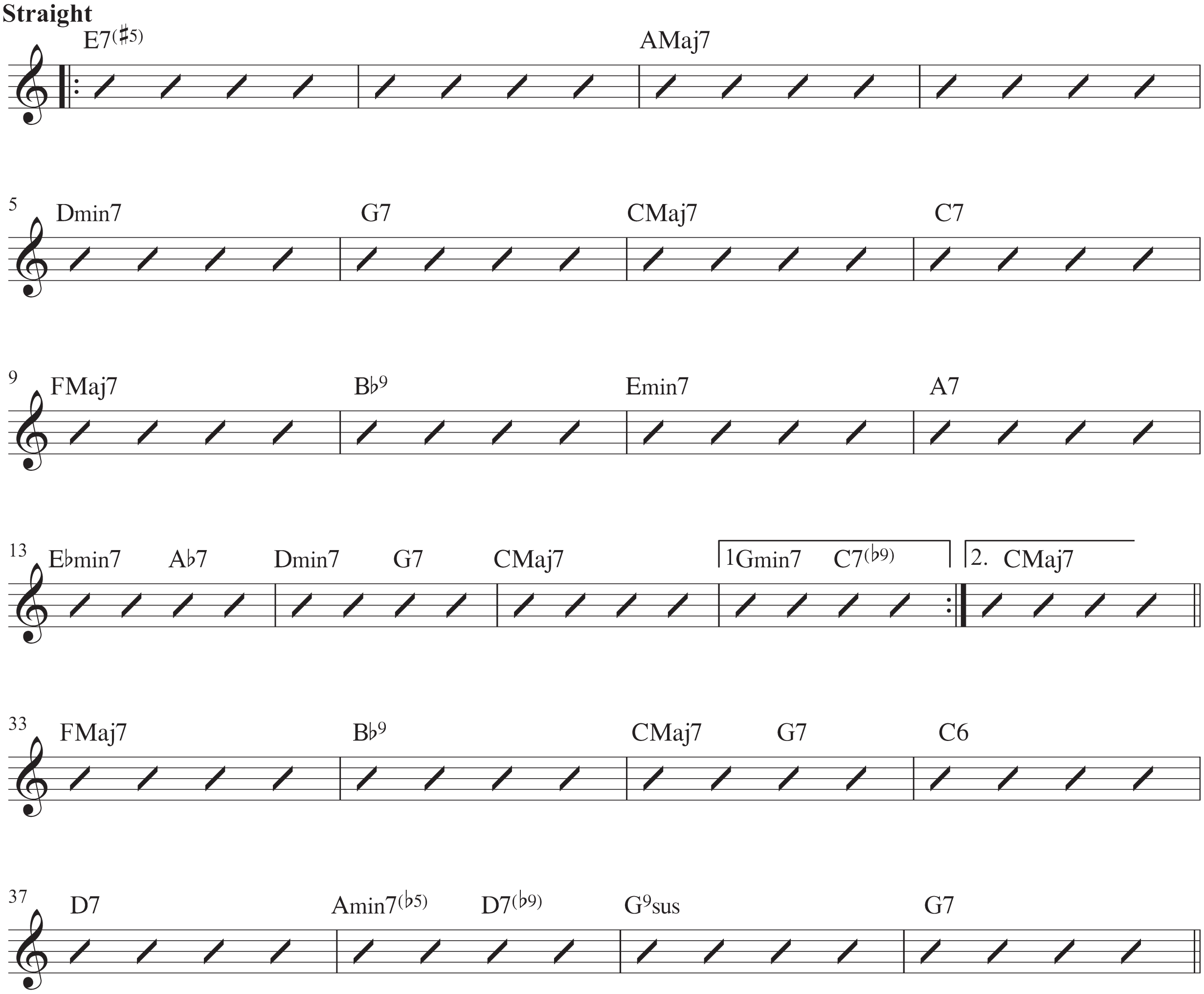

A´
25
Fmin7 B♭min7 E♭7 A♭Maj7
Some day my hap - py arms will hold you and
29
D♭Maj7 D♭min7 G♭7 Cmin7 B°7
3
some day I'll know that mo-ment di - vine when
33
B♭min7 E♭7 A♭Maj7
1.
all the things you are are mine!

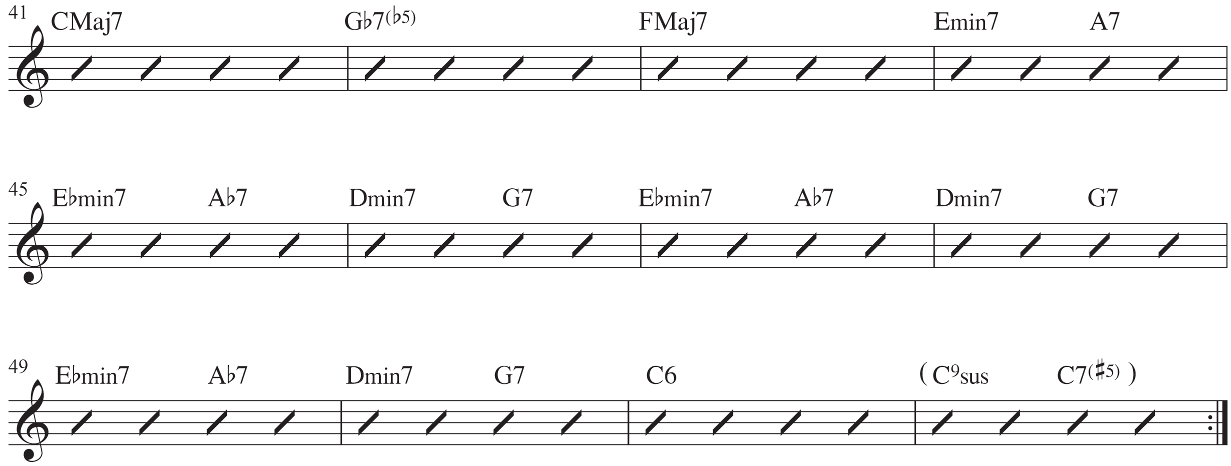


PLAY ALONG SESSIONS

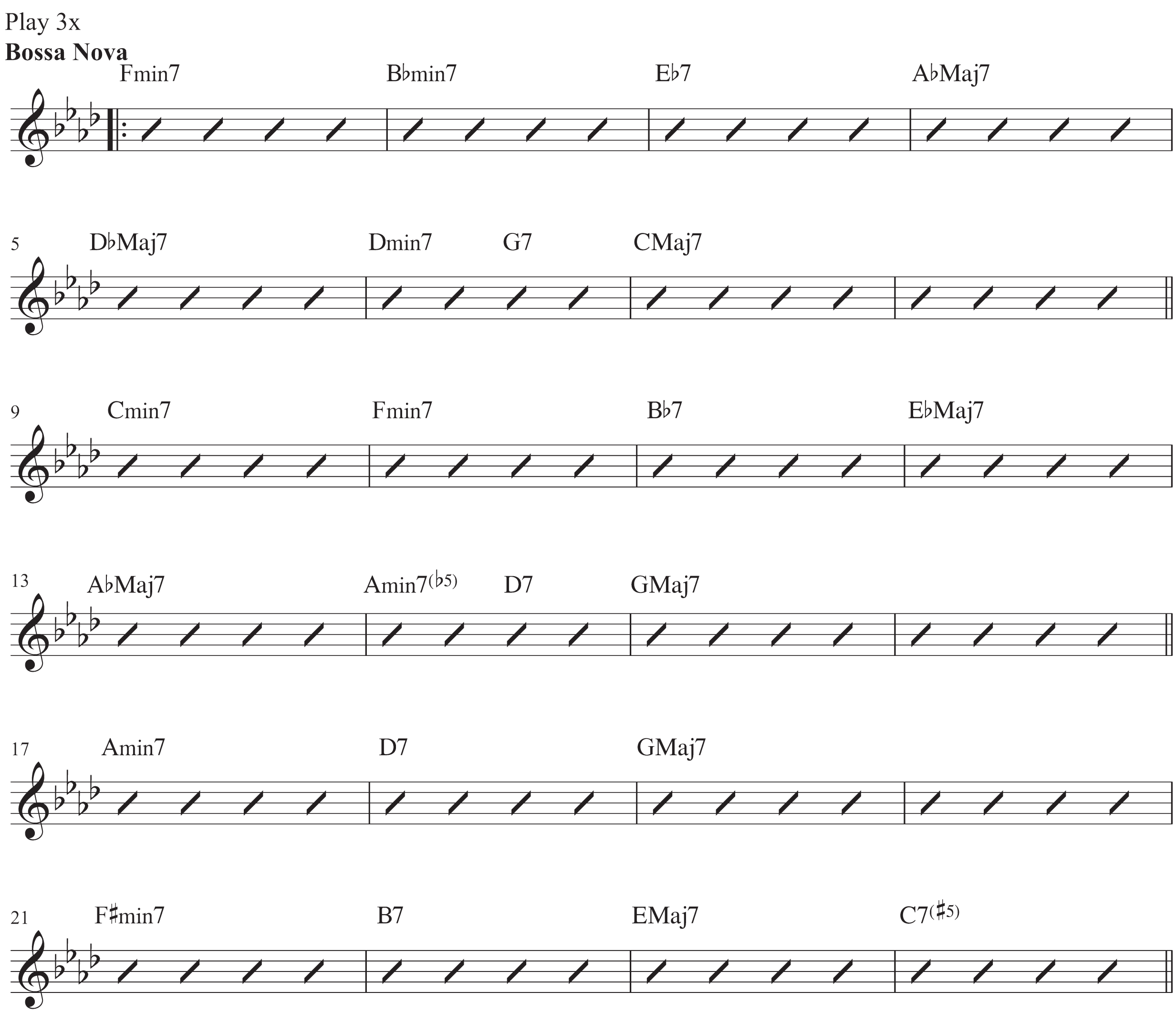
Track 40: DREAM DANCING

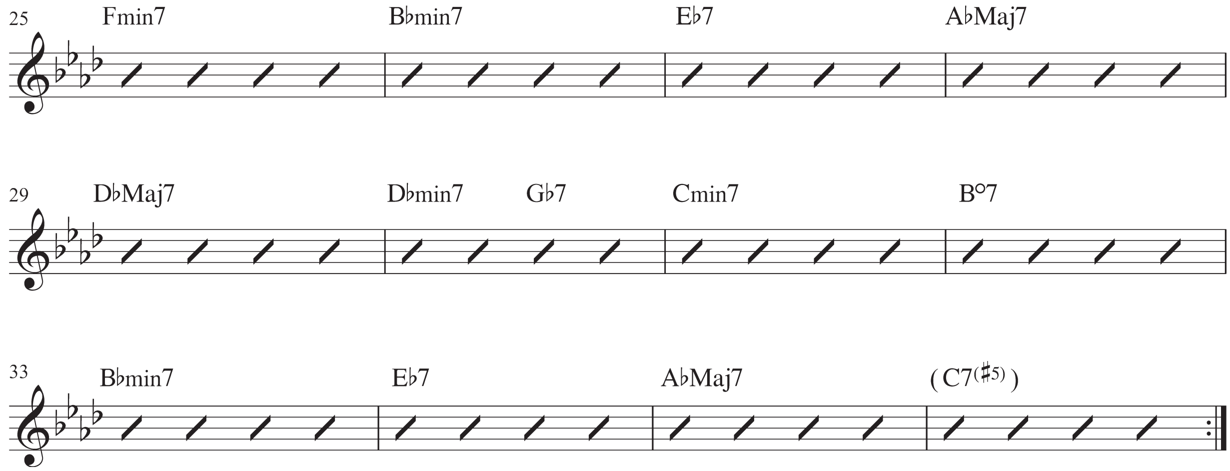
Play 2x
Straight



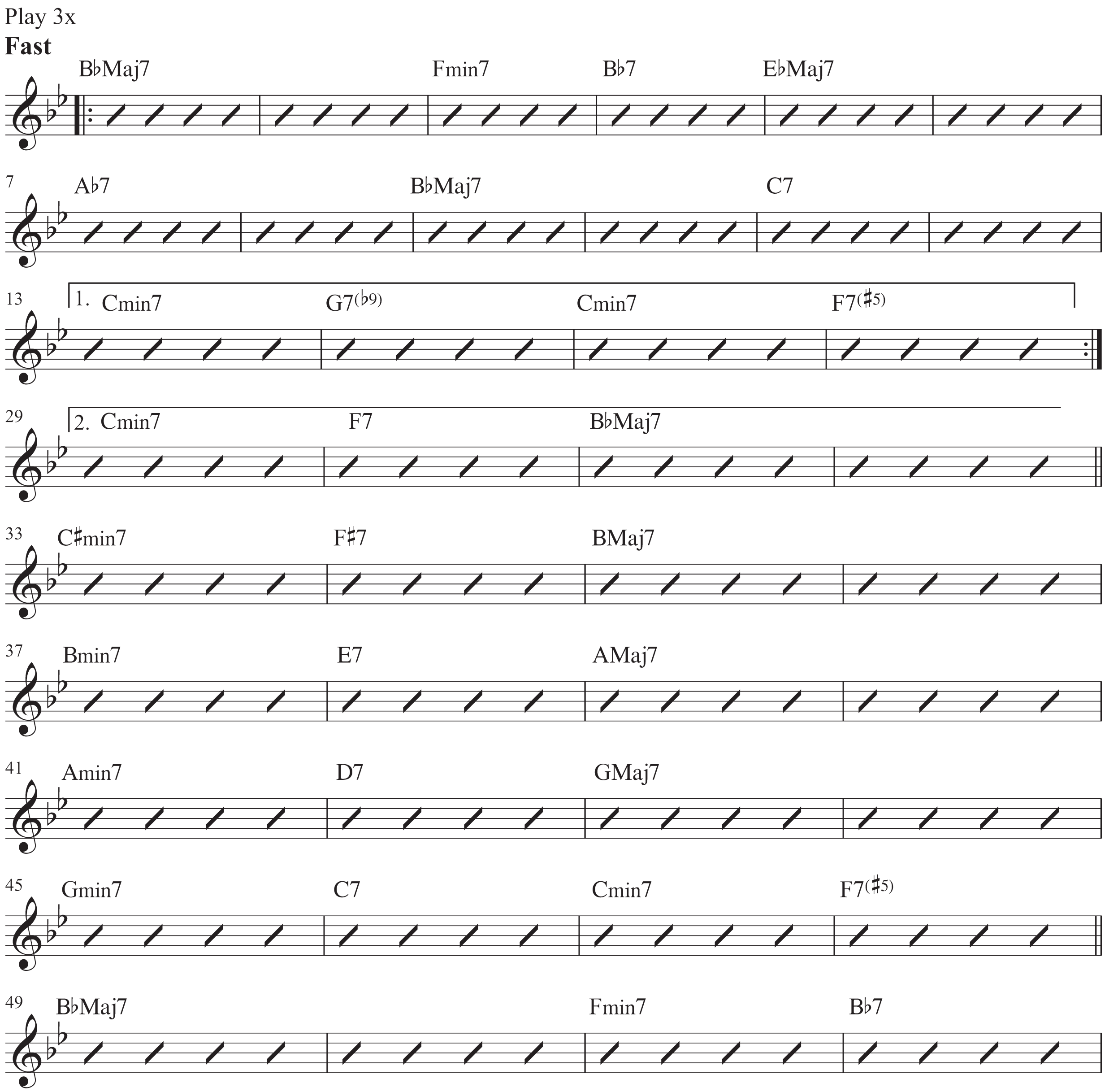


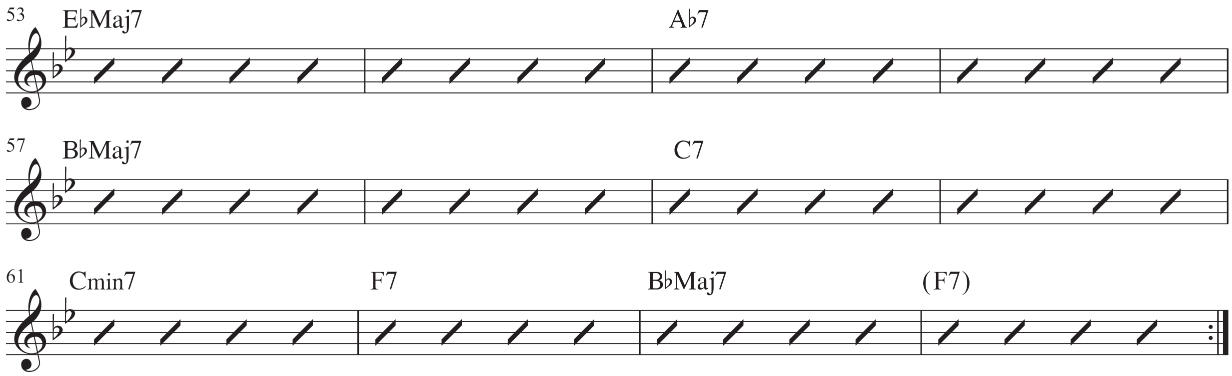
Track 41: **All the Things You Are**





Track 42: Cherokee




53
E♭Maj7
A♭7
57
B♭Maj7
C7
61
Cmin7
F7
B♭Maj7
(F7)

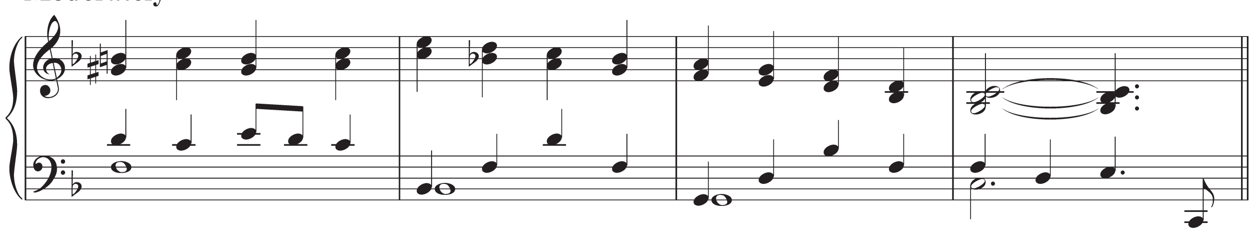
CHAPTER TWENTY-FIVE

Jazz Reharmonization
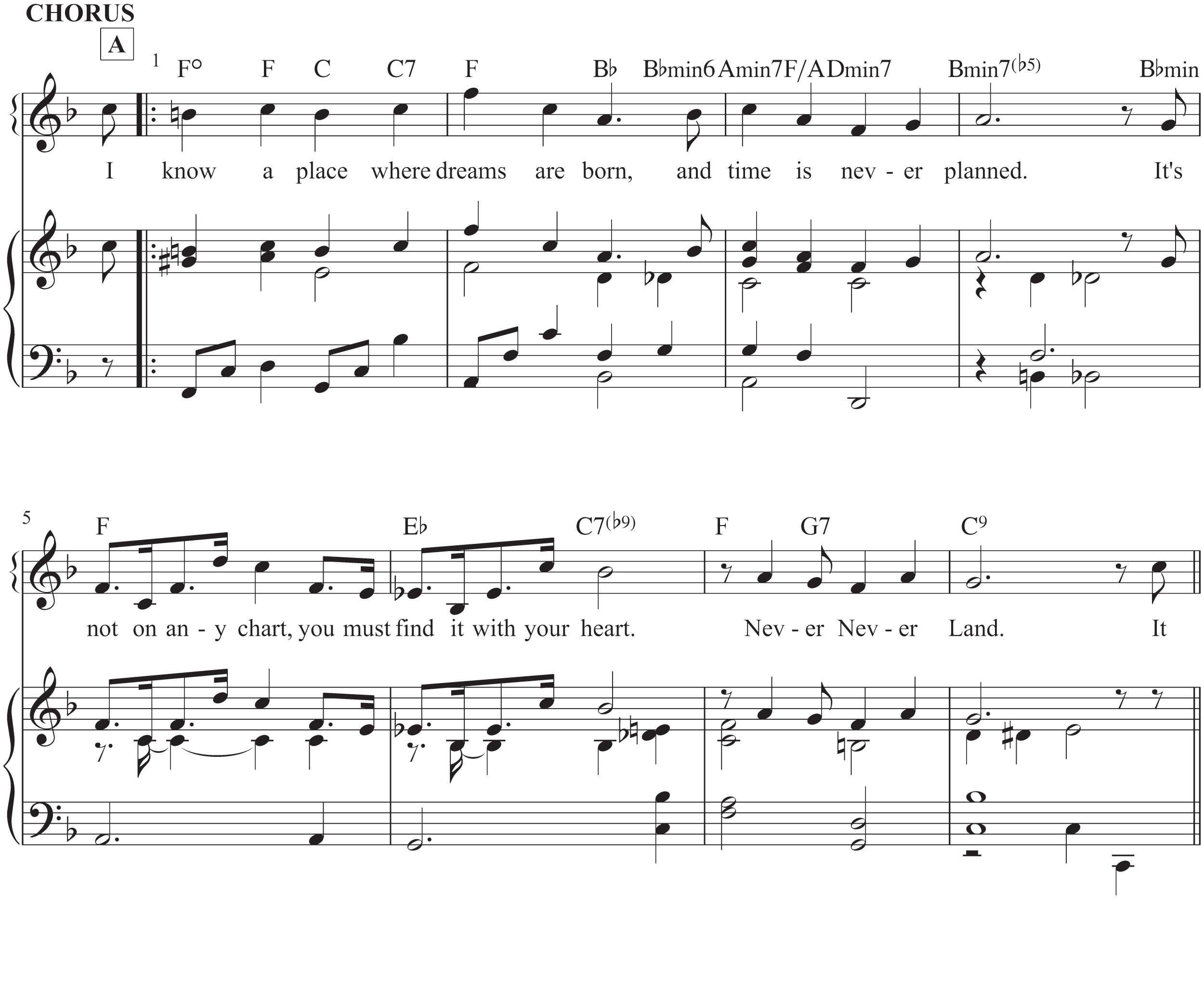
WRITTEN EXERCISES

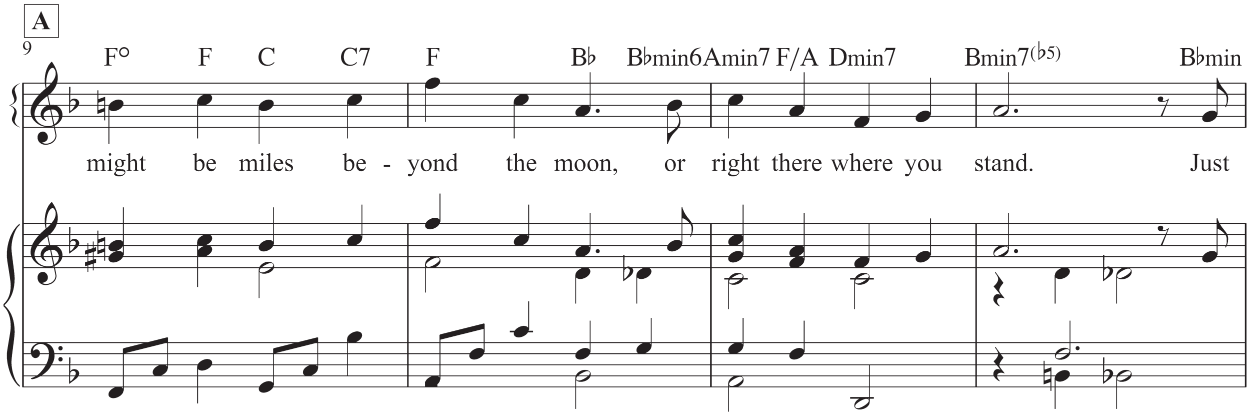
1. **Jule Styne, "Never Never Land."** Using basic techniques of jazz reharmonization provide a new harmonic setting of the song. (Answer not provided)
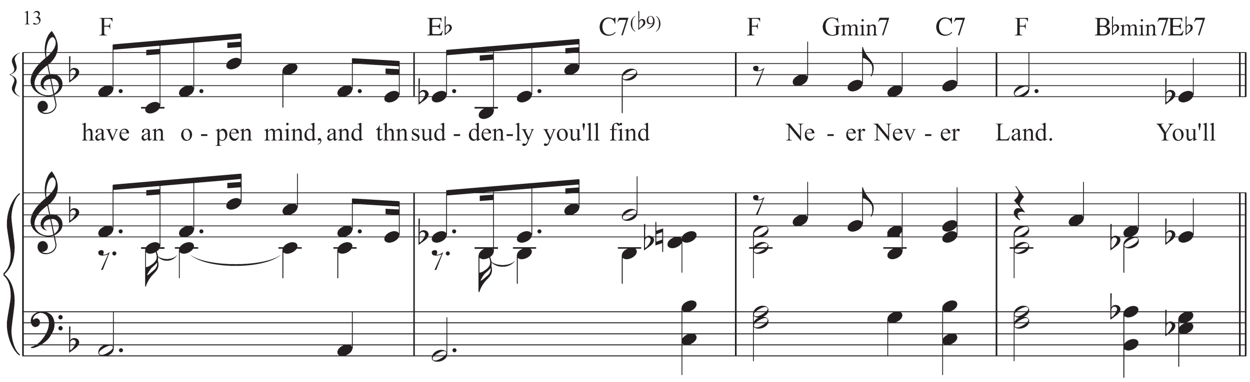
INTRO
Moderately
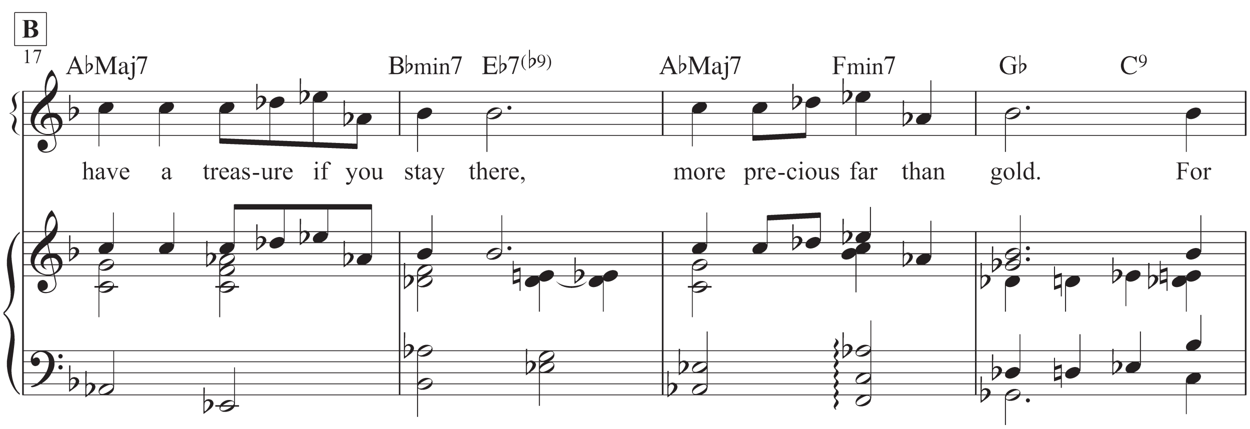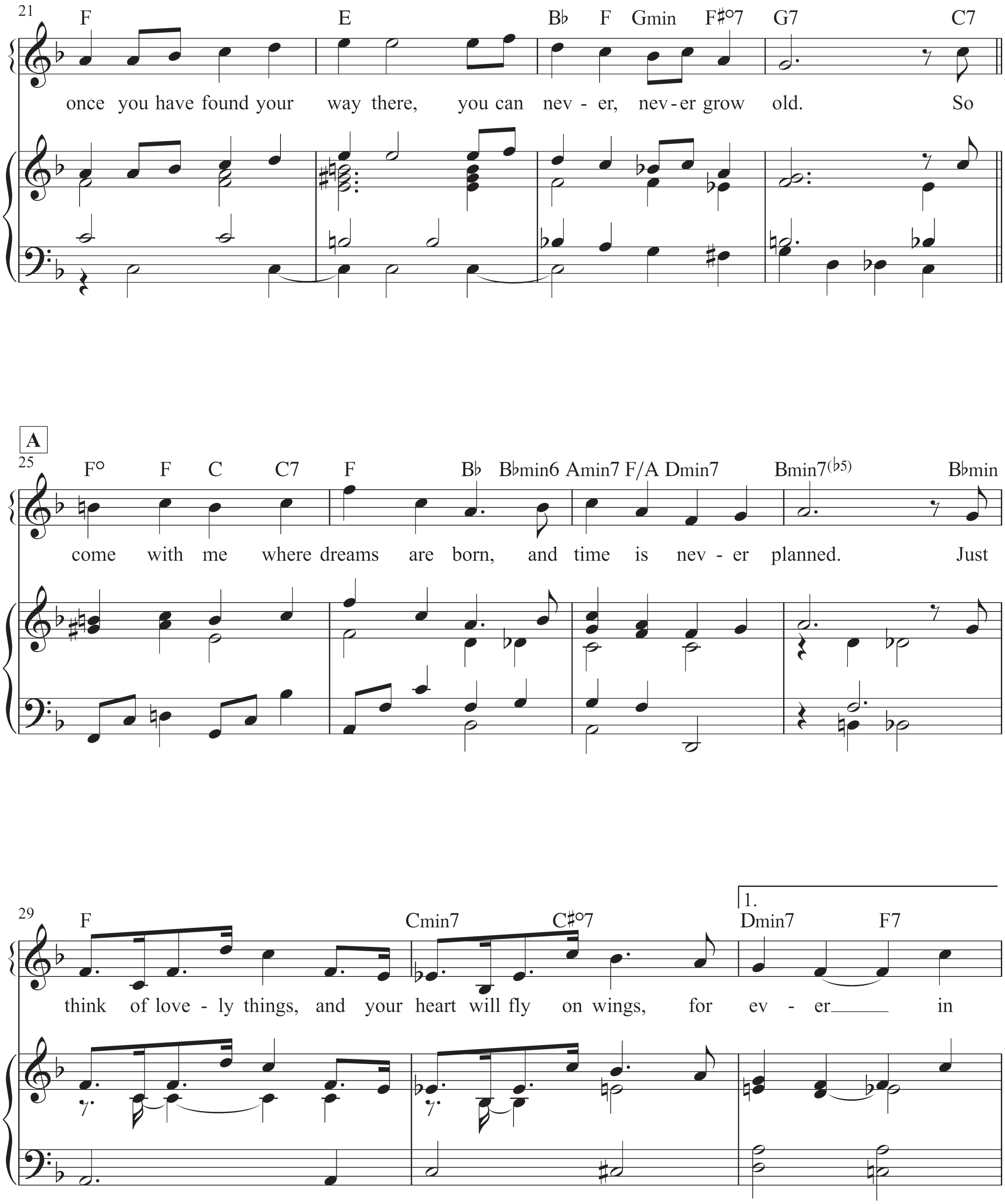


CHORUS
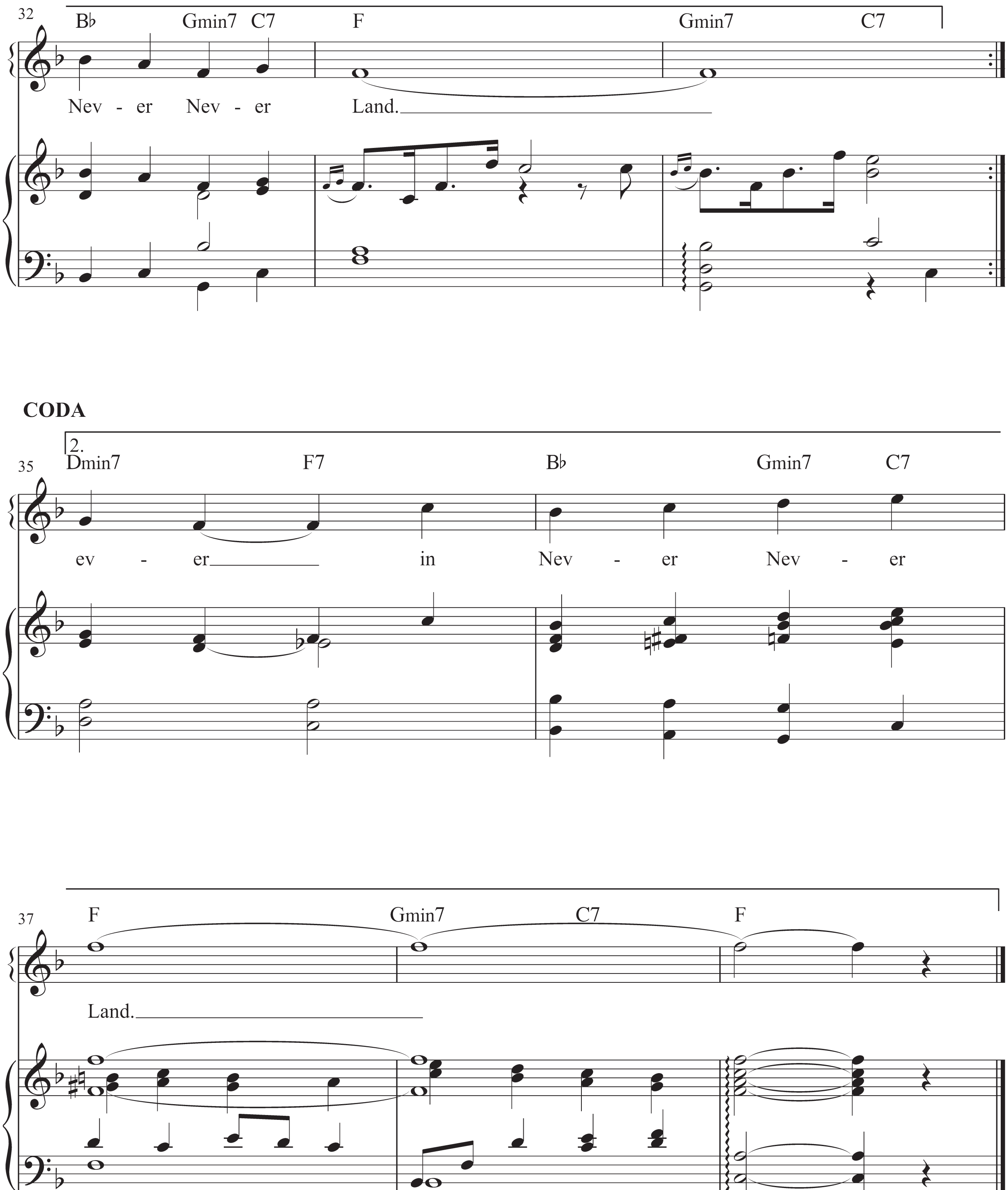



A
9
F° F C C7 F B♭ B♭min6 Amin7 F/A Dmin7 Bmin7(♭5) B♭min
might be miles be - yond the moon, or right there where you stand. Just
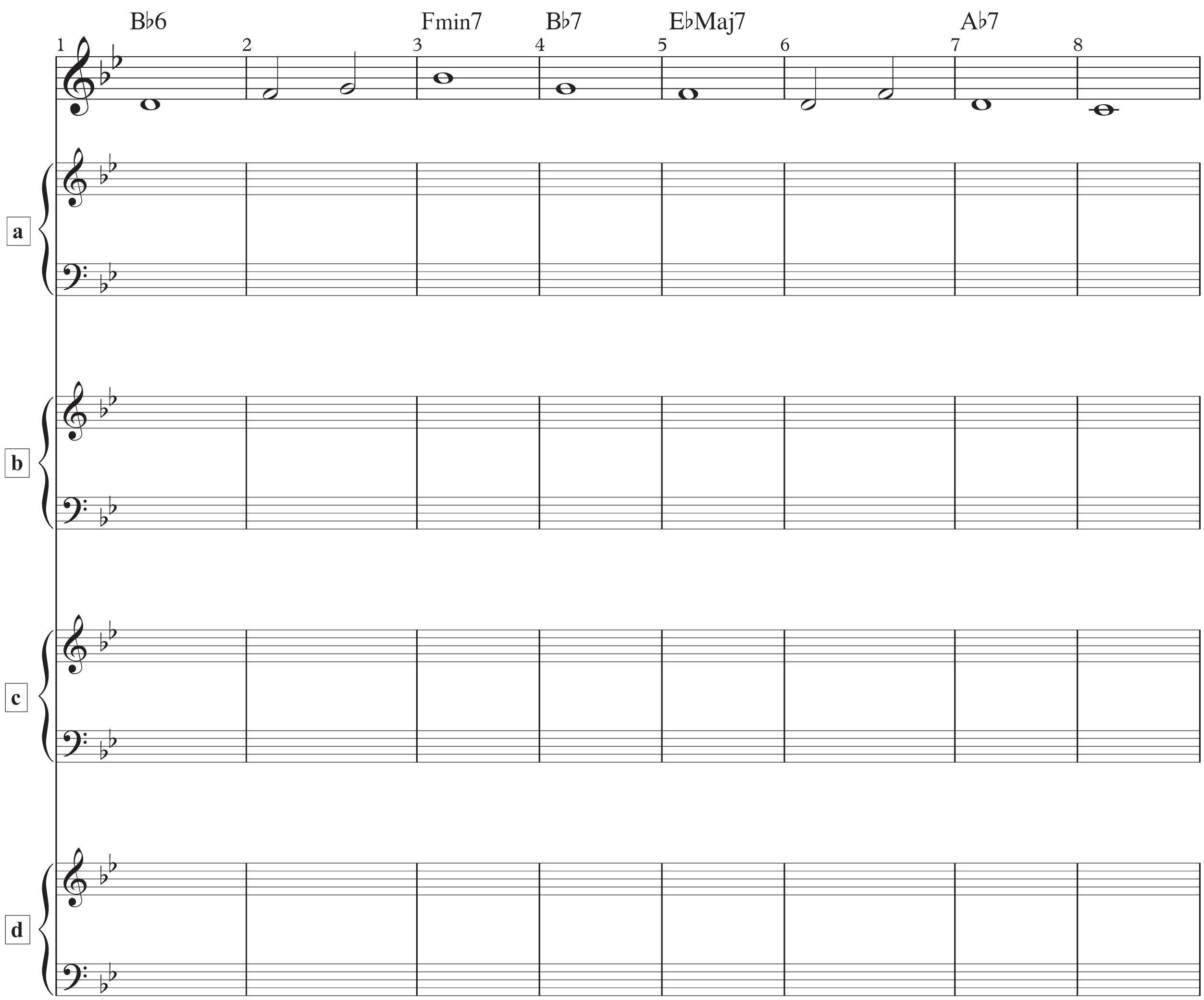

13
F E♭ C7(♭9) F Gmin7 C7 F B♭min7 E♭7
have an o - pen mind, and thn sud - den-ly you'll find Ne - er Nev - er Land. You'll
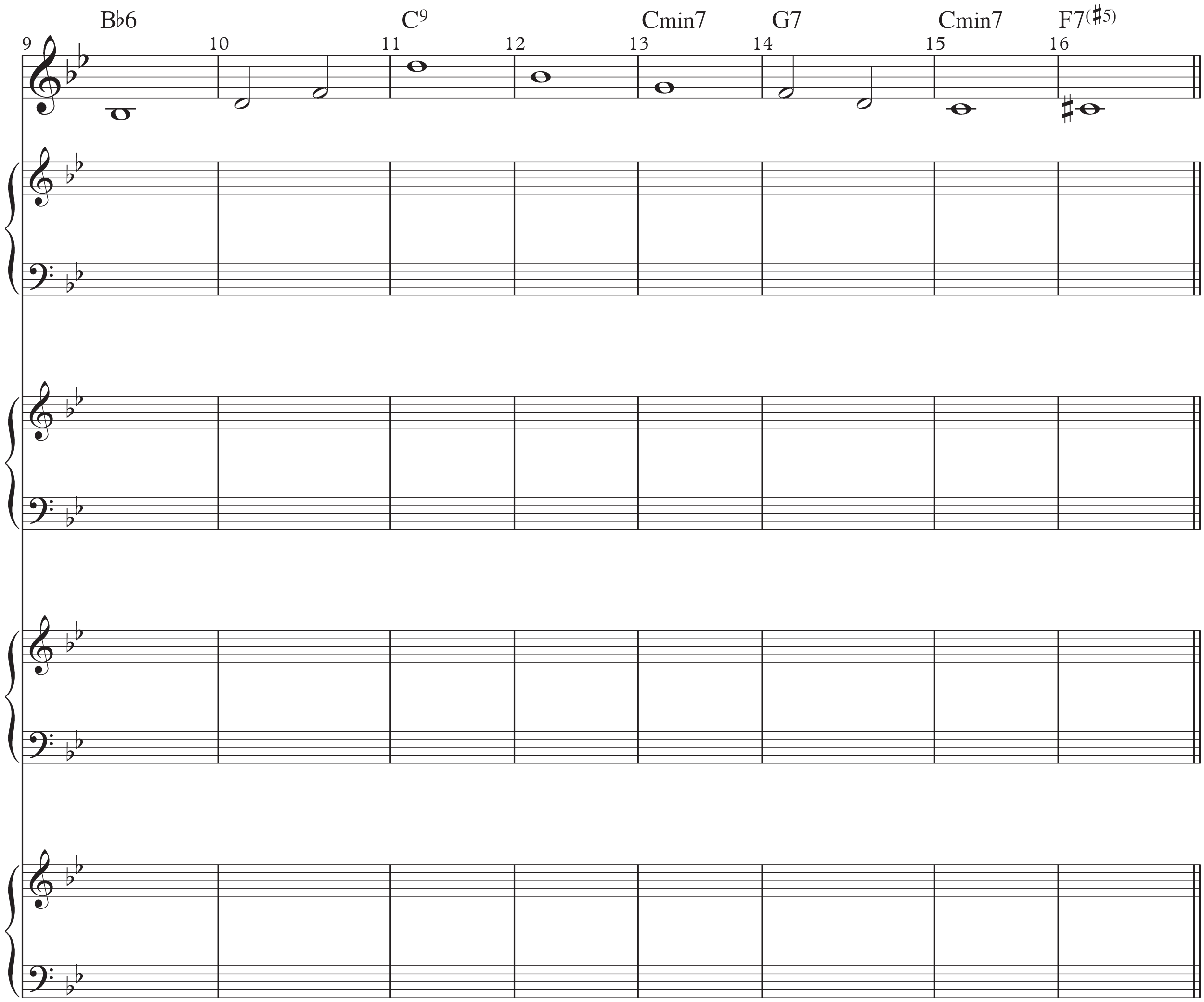

B
17
A♭Maj7 B♭min7 E♭7(♭9) A♭Maj7 Fmin7 G♭ C9
have a treas-ure if you stay there, more pre-cious far than gold. For


21
F E B♭ F Gmin F♯°7 G7 C7
once you have found your way there, you can nev - er, nev - er grow old. So
A
25
F° F C C7 F B♭ B♭min6 Amin7 F/A Dmin7 Bmin7(♭5) B♭min
come with me where dreams are born, and time is nev - er planned. Just
29
F Cmin7 C♯°7
1.
Dmin7 F7
think of love - ly things, and your heart will fly on wings, for ev - er in


32
B♭ Gmin7 C7 F Gmin7 C7
Nev - er Nev - er Land.
CODA
2.
35
Dmin7 F7 B♭ Gmin7 C7
ev - er in Nev - er Nev - er
37
F Gmin7 C7 F
Land.

2. **Ray Noble, "Cherokee."** Using a linear approach to jazz reharmonization provide **FOUR** different harmonic settings for mm. 1–16 of the song. Follow the procedures I have established, first compose an outer-voice counterpoint, then "flesh out" the frameworks with inner voices moving primarily by step. (Answer not provided)

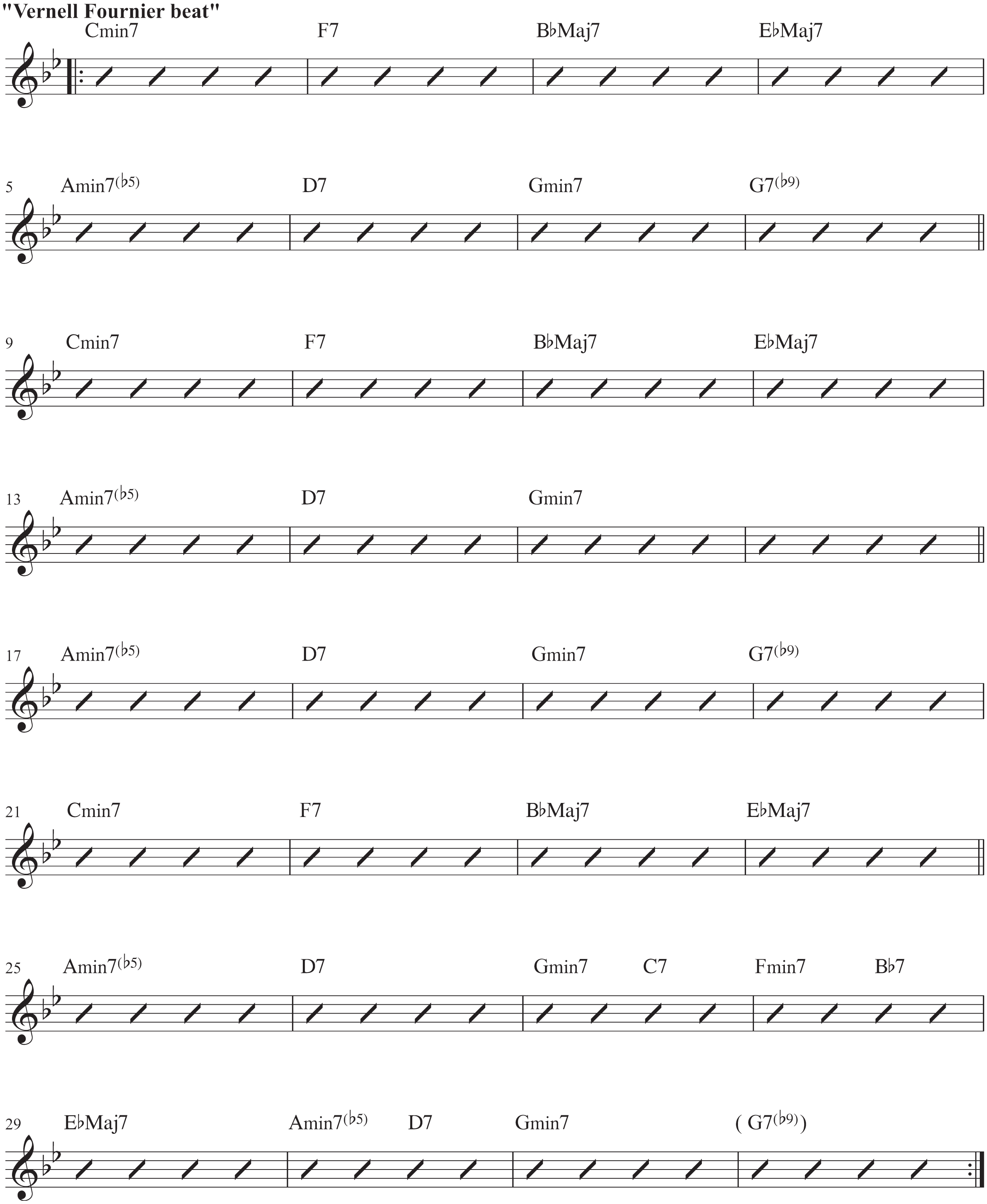



B♭6
C9
Cmin7
G7
Cmin7
F7(♯5)
9
10
11
12
13
14
15
16

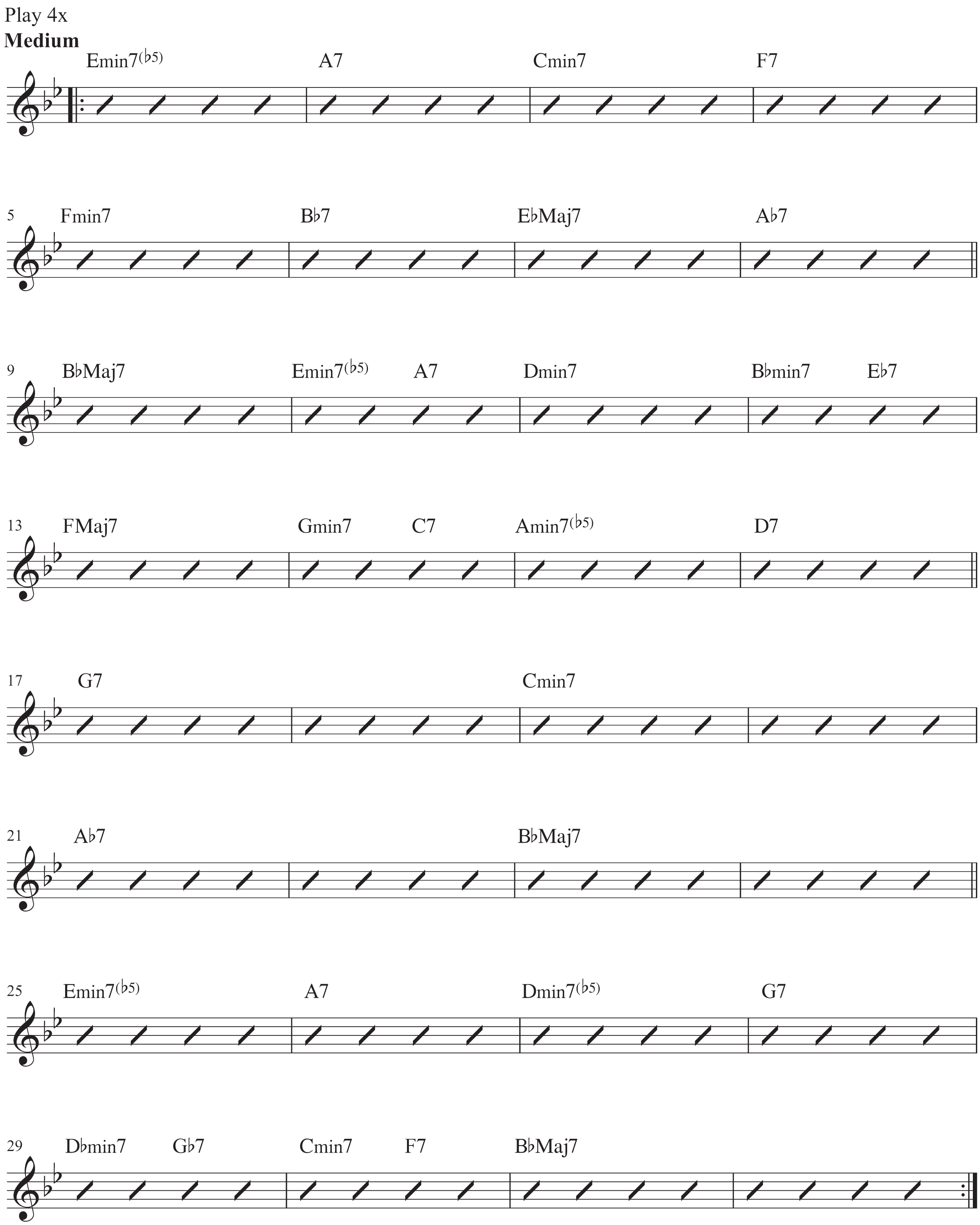
PLAY ALONG SESSIONS

Track 43: AUTUMN LEAVES

Play 3x
"Vernell Fournier beat"



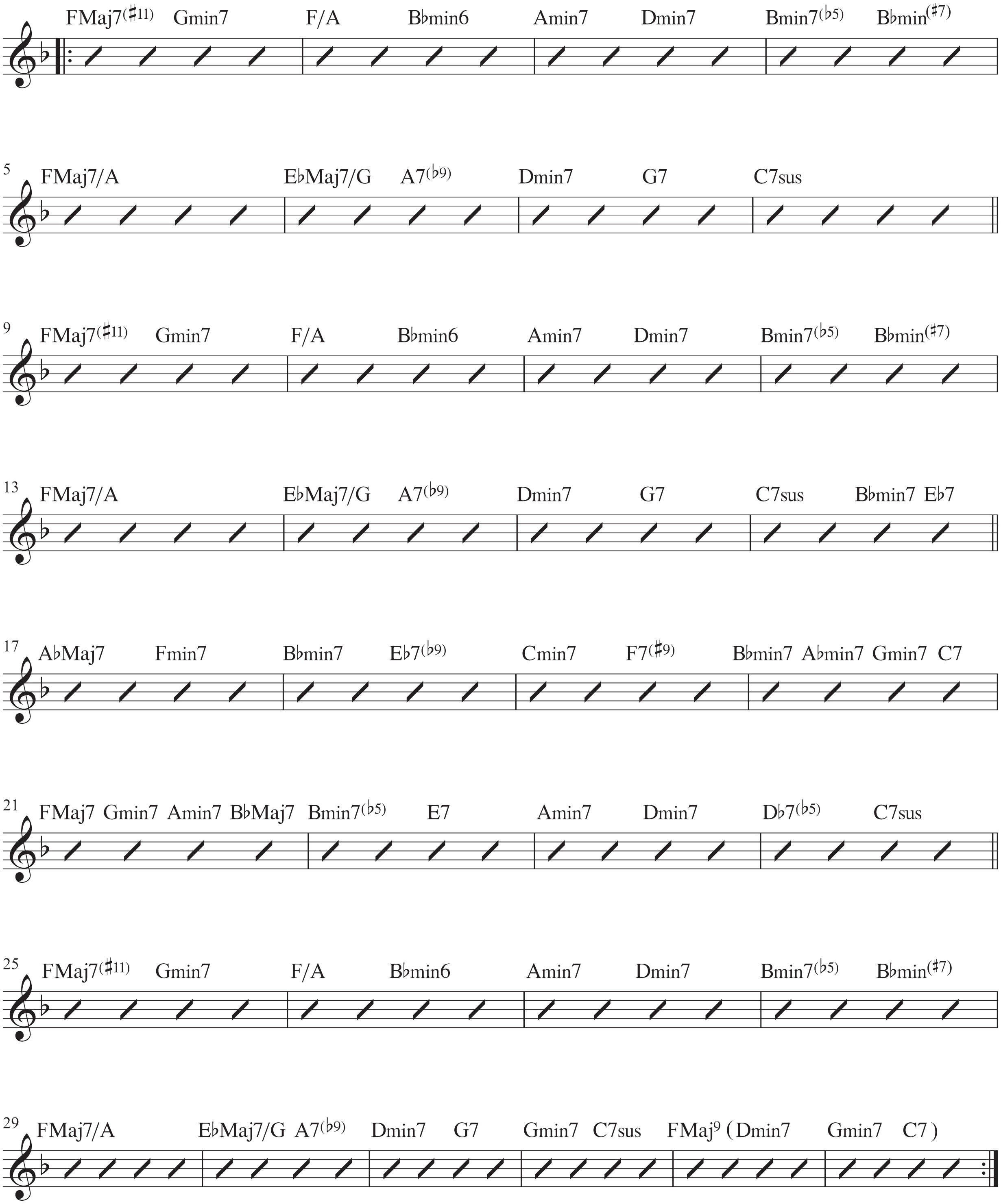
Track 44: **Stella By Starlight**



Track 45: **Never Never Land**

Play 2x

Ballad



CHAPTER TWENTY-SIX

“Line Up”

WRITTEN ASSIGNMENTS

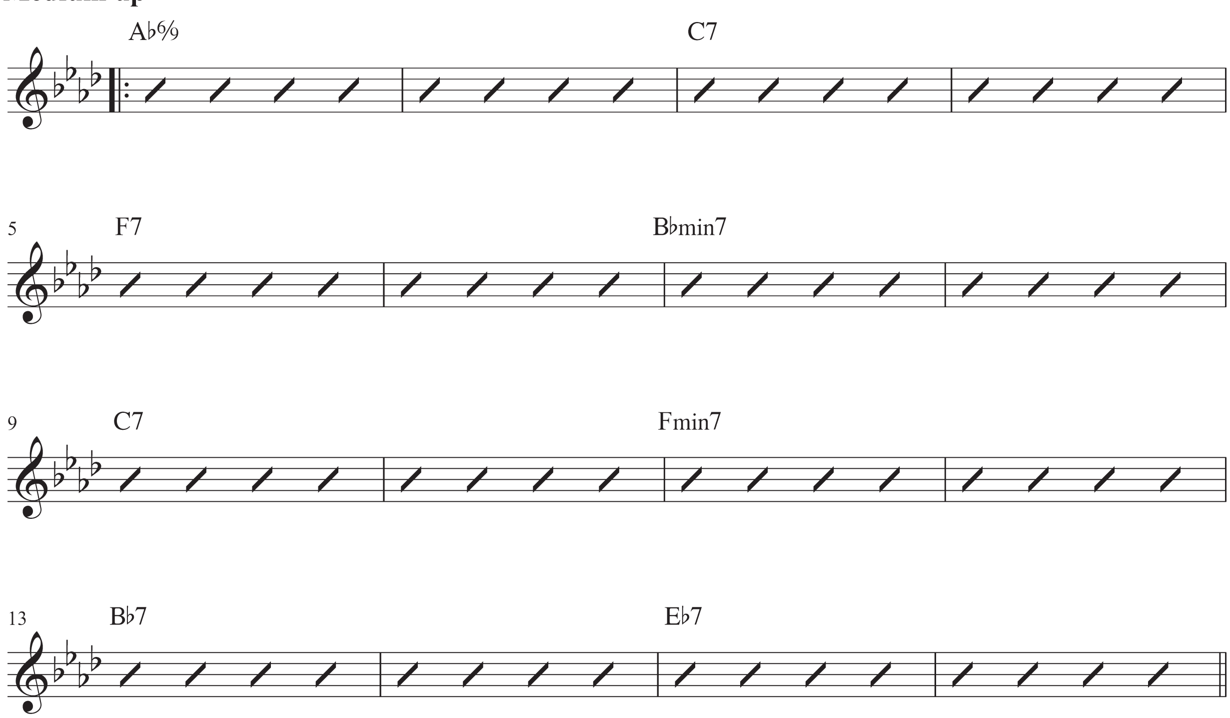
1. From the list of suggested solos to transcribe (Appendix E), select a solo, transcribe it, and analyze it using a methodology similar to the analysis of “Line Up.” (Answer not provided)
2. Using the chord progression from “Have You Met Miss Jones?” (TEXTBOOK: figure 22.3), compose a contrafact that utilizes different aspects of the “Tristano style.” (Answer not provided)
3. Using the chord progression from “Autumn Leaves” (TEXTBOOK: figure 25.4), compose a contrafact that utilizes different aspects of the “Tristano style.” (Answer not provided)

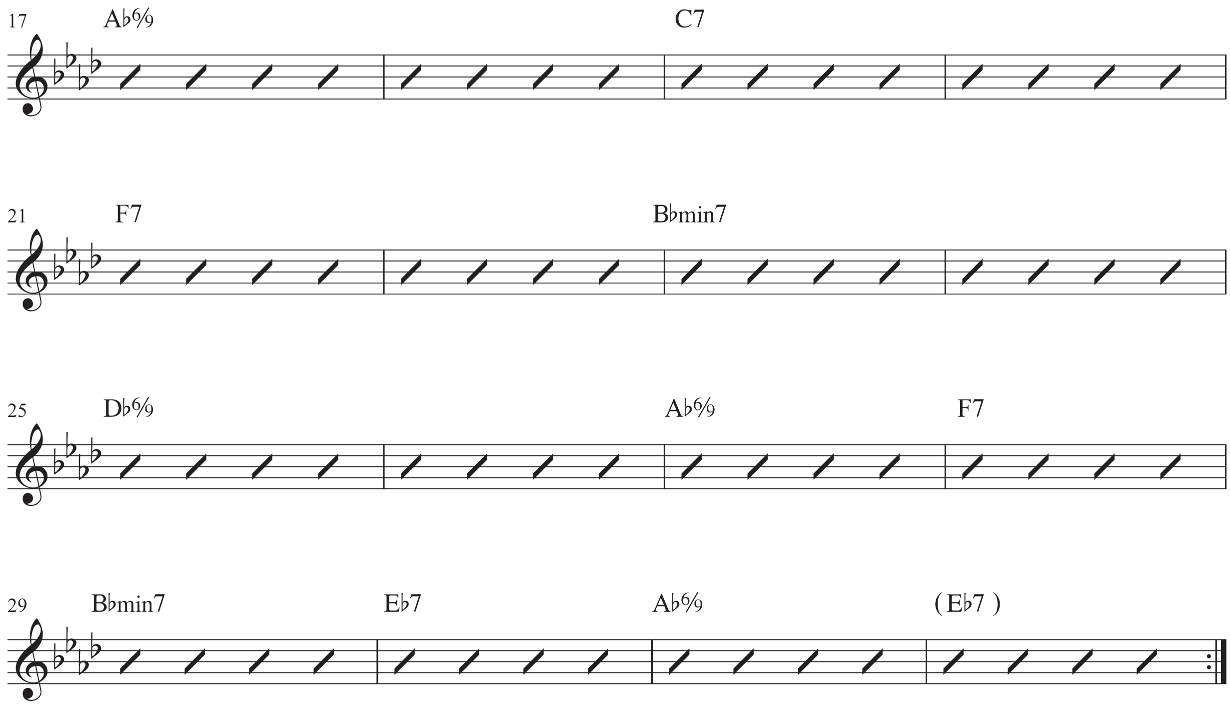
PLAY ALONG SESSIONS

<u>Track 46</u>: **LINE UP**. First, play the transcription with the recording (TEXTBOOK: figure 26.1), and then improvise your own solo using different aspects of the “Tristano style” of improvisation.

Play 7x

Medium up



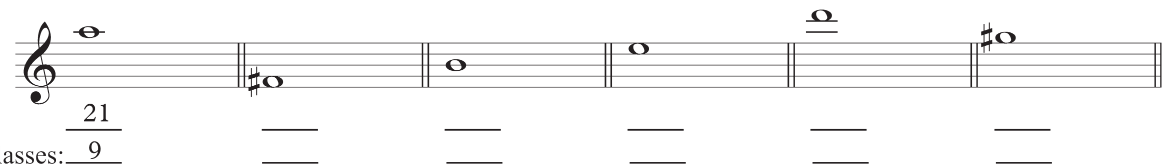

17
A♭6/9
C7
21
F7
B♭min7
25
D♭6/9
A♭6/9
F7
29
B♭min7
E♭7
A♭6/9
(E♭7)

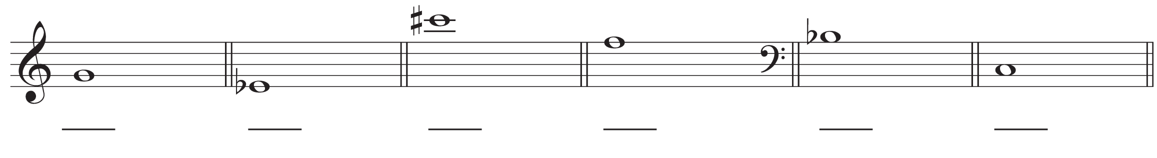
CHAPTER TWENTY-SEVEN

Post-Tonal Jazz

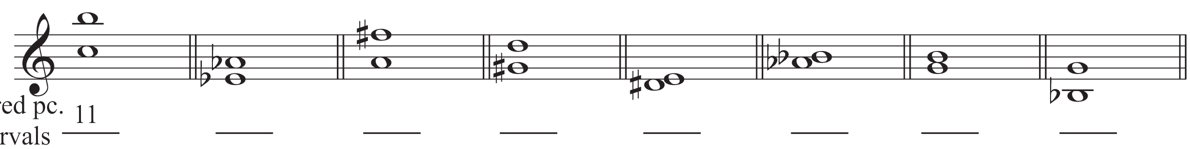
WRITTEN ASSIGNMENTS

1. Using integers, notate the following pitches and pitch classes.

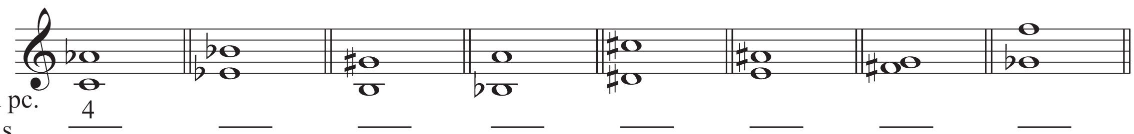




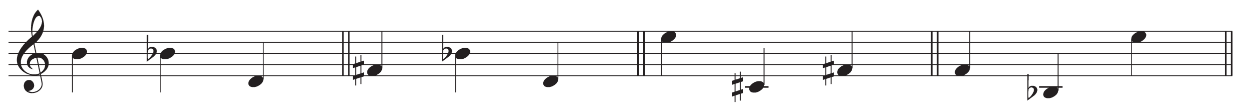
2. Identify the following ordered intervals in pitch-class space.



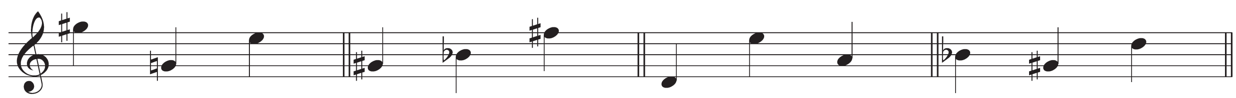
3. Identify the following unordered intervals in pitch-class space.



4. Calculate the normal form for the following sets of unordered pitches.

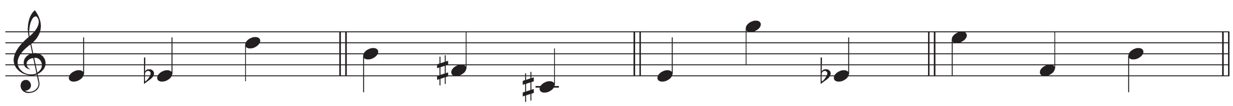


Normal Form: [te2] ________ ________ ________

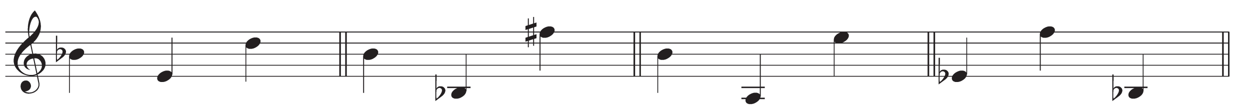


________ ________ ________ ________

5. Calculate the prime form for the following unordered sets.

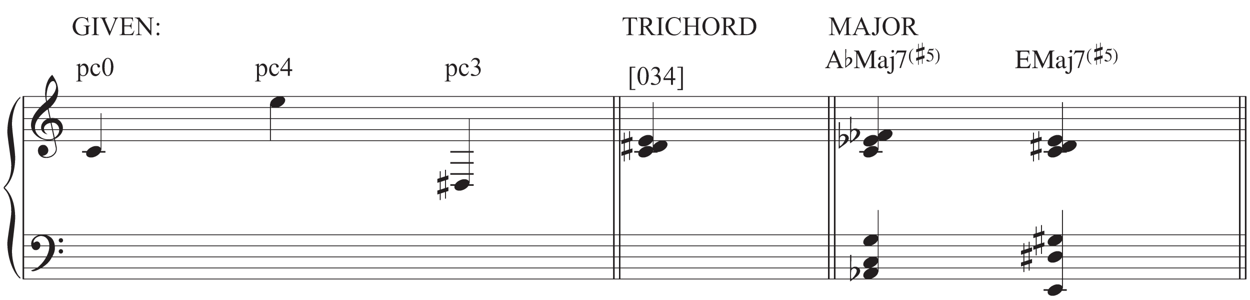


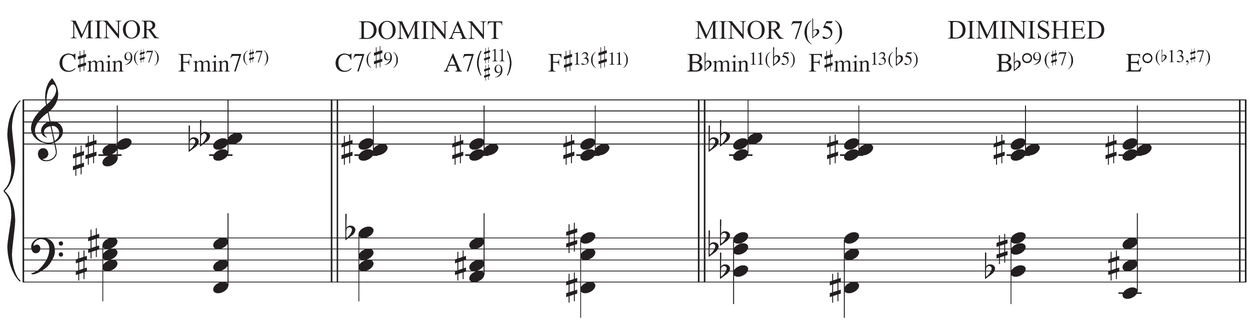
Prime Form: (012) ________ ________ ________



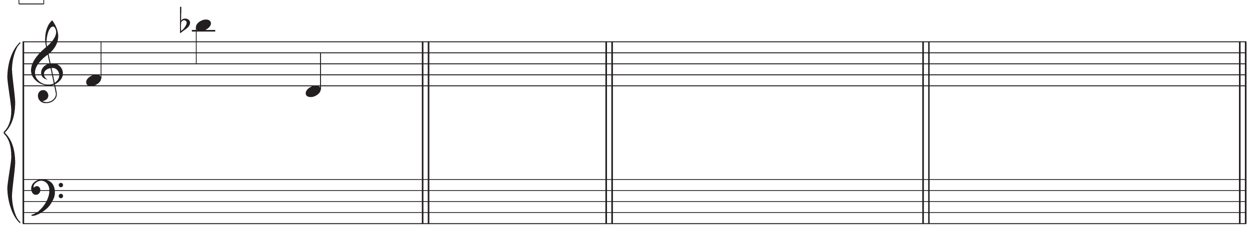
________ ________ ________ ________

6. For the following unordered sets, calculate the normal and prime forms and reinterpret the pitch-class set in the context of a complete or incomplete jazz formation.

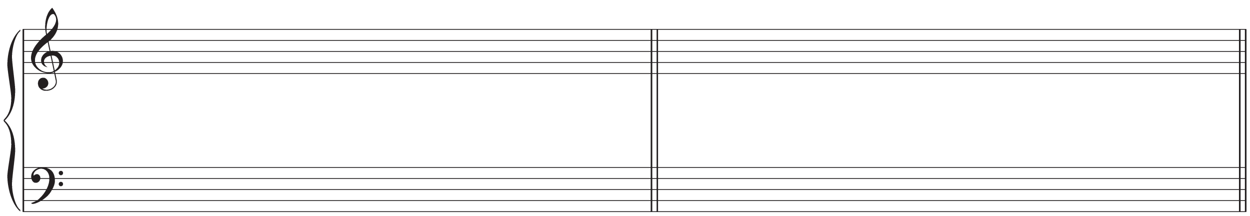




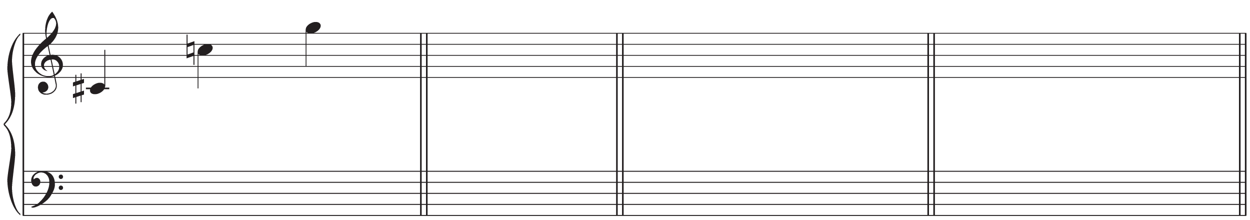
1 GIVEN: TRICHORD MAJOR MINOR



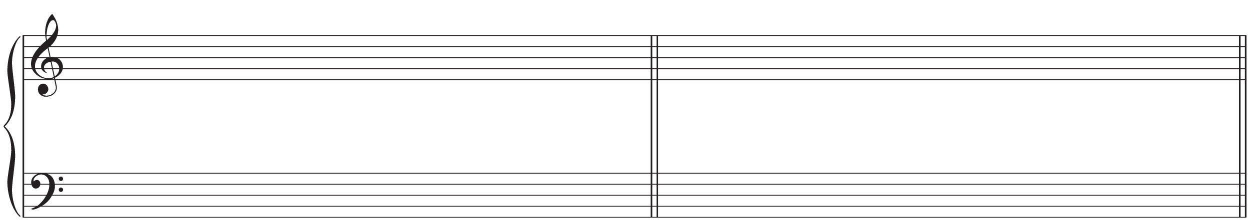
DOMINANT MINOR 7(♭5) DIMINISHED



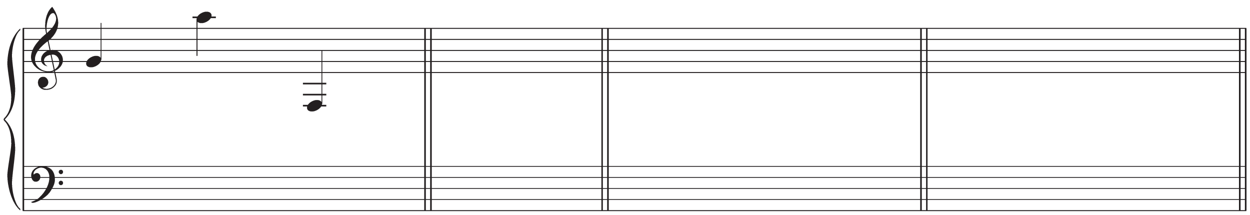
2 GIVEN: TRICHORD MAJOR MINOR



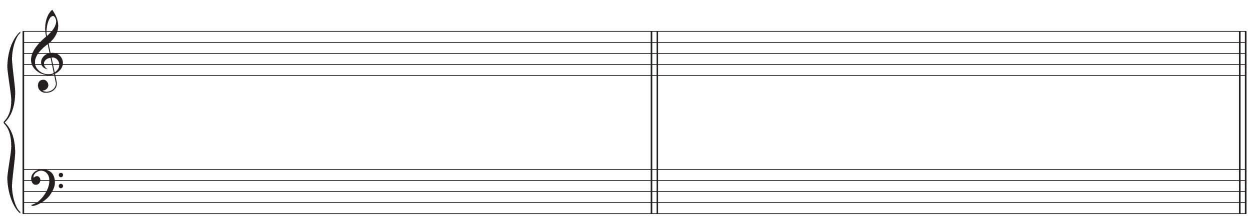
DOMINANT MINOR 7(♭5) DIMINISHED



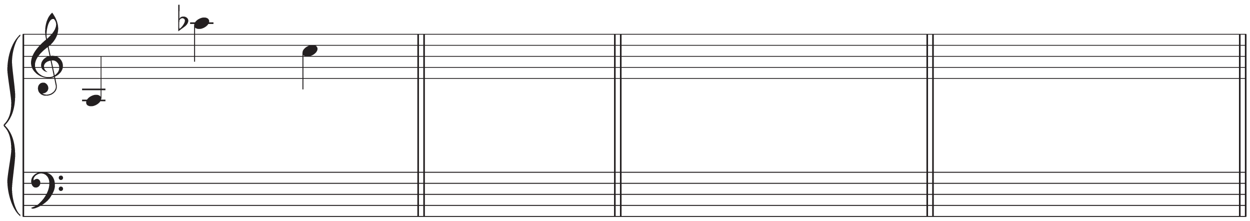
3 GIVEN: TRICHORD MAJOR MINOR



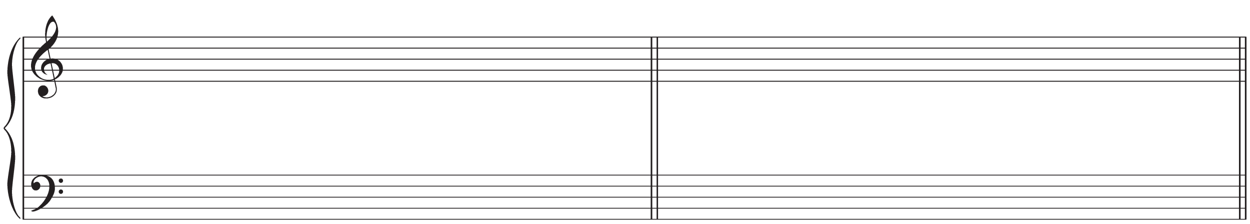
DOMINANT MINOR 7(♭5) DIMINISHED



4 GIVEN: TRICHORD MAJOR MINOR



DOMINANT MINOR 7(♭5) DIMINISHED
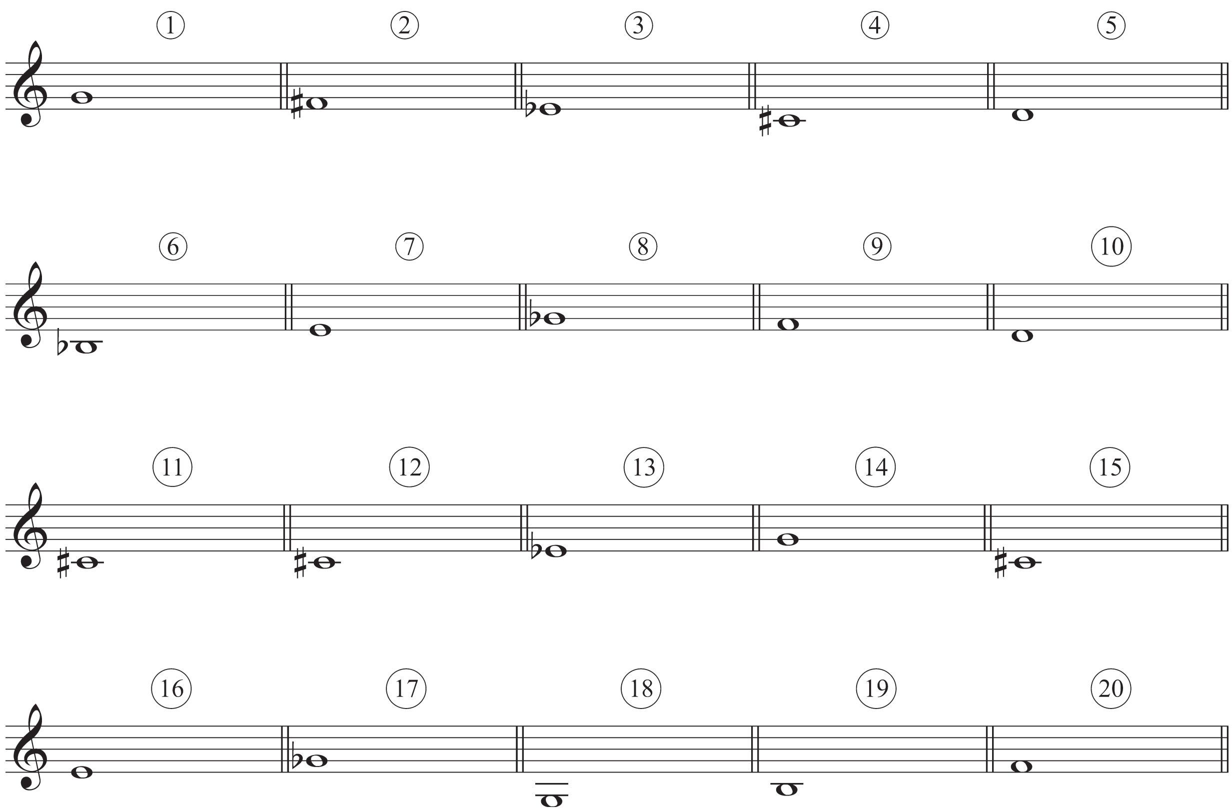


7. Compose a 64-bar AABA contrafact based on the chord changes from "Cherokee" according to the following guidelines:
   a. A section—select a "diatonic" set complex and, using T_n and T_nI, compose a line that makes that set complex as audible as possible.
   b. B section—select a "semitone" set complex and, using T_n and T_nI, compose a line that makes that set complex as audible as possible. (Answer not provided)

EAR TRAINING DRILLS

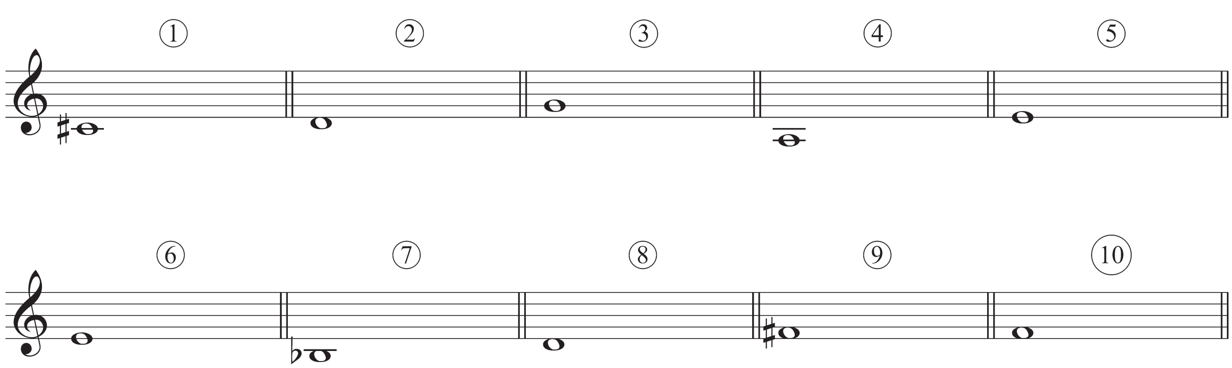
Track 62 contains **TWENTY** ordered intervals. Identify them using integers. (Answer Key)

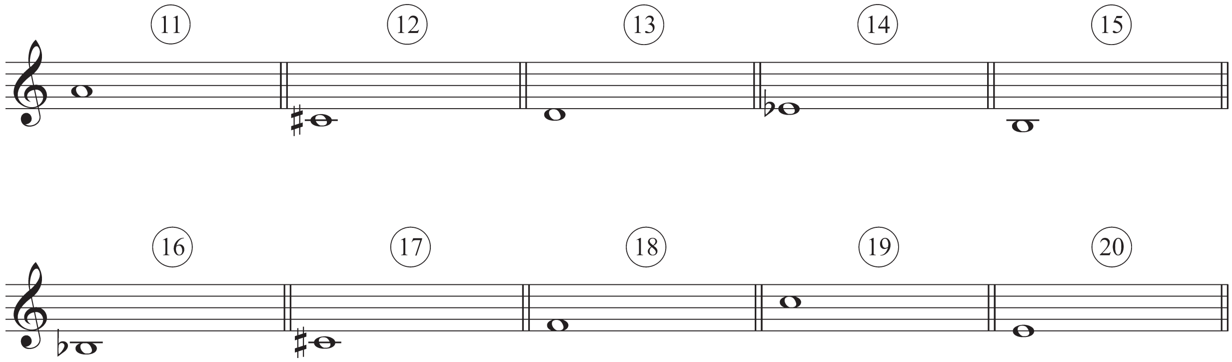
TRACK 62



Track 63 contains **TWENTY** unordered intervals. Identify. (Answer Key)

TRACK 63
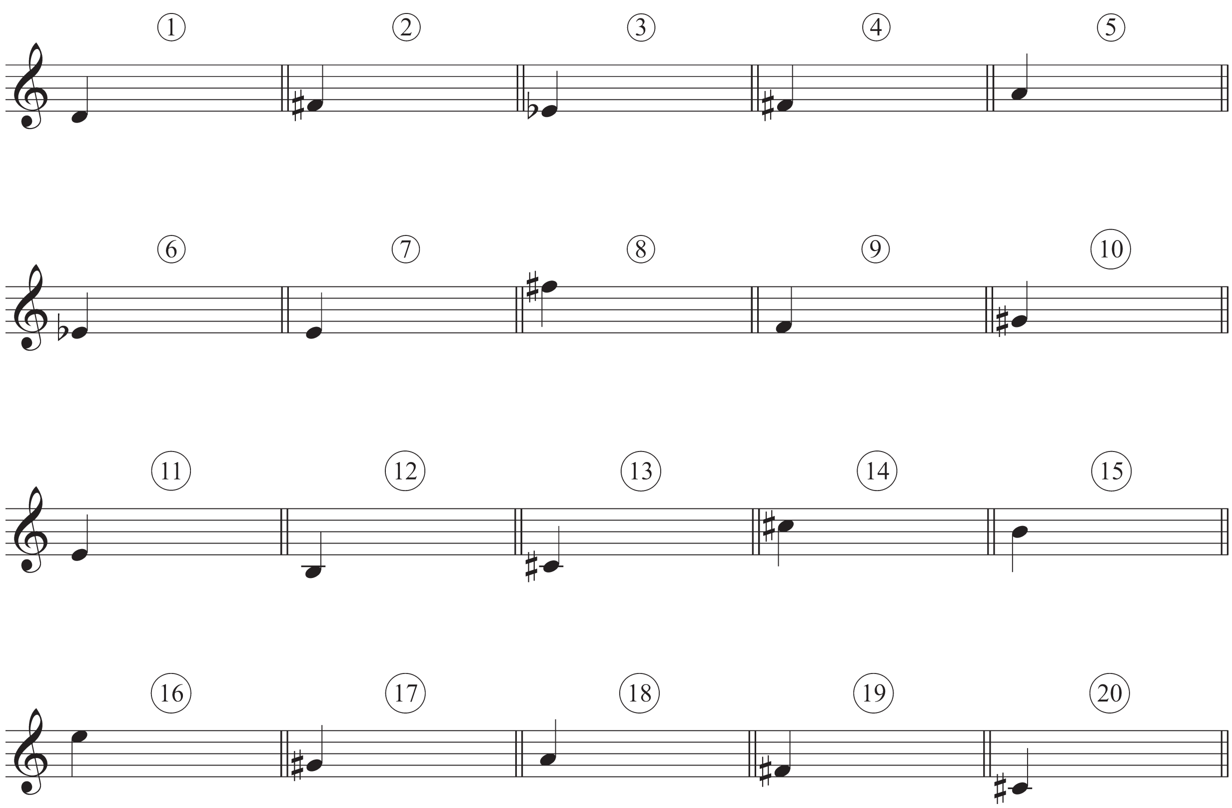




Instructions for Tracks 64–68

Each track contains a number of unordered *melodic trichords* from the specific family of trichords. Identify the normal and prime form of each set. For each set, the starting pitch is announced. (Answer Key)
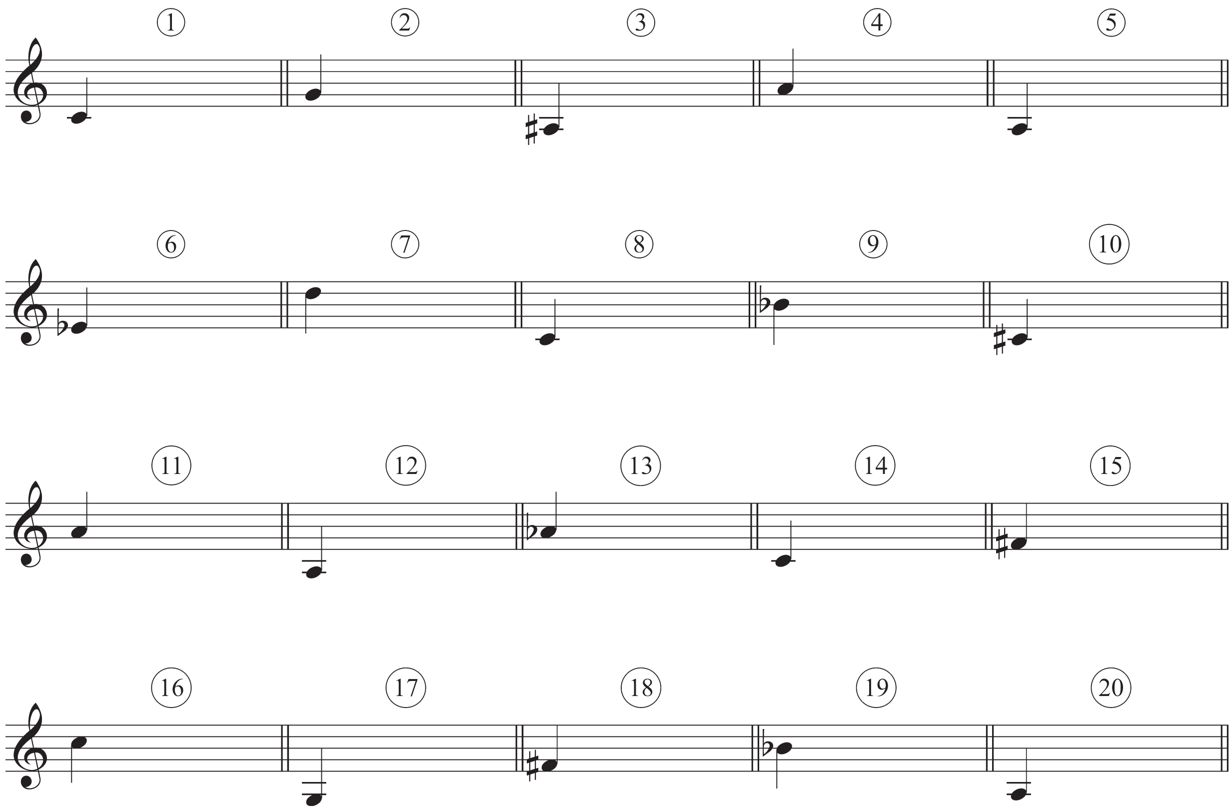
<u>Track 64</u>: **<u>TWENTY</u>** trichords from the "diatonic" family

Track 64



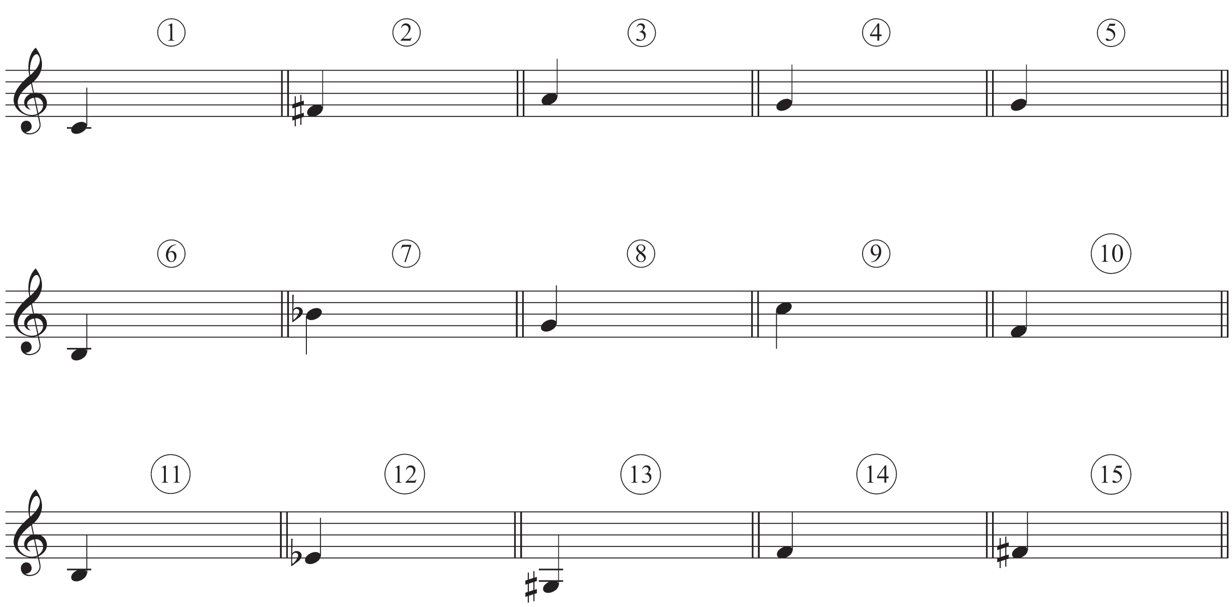
Track 65: **TWENTY** trichords from the "triadic" family

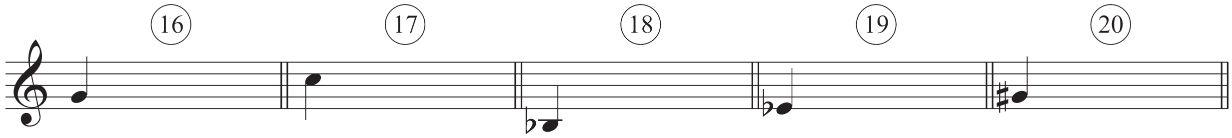
Track 65



Track 66: **TWENTY** trichords from the whole-tone family
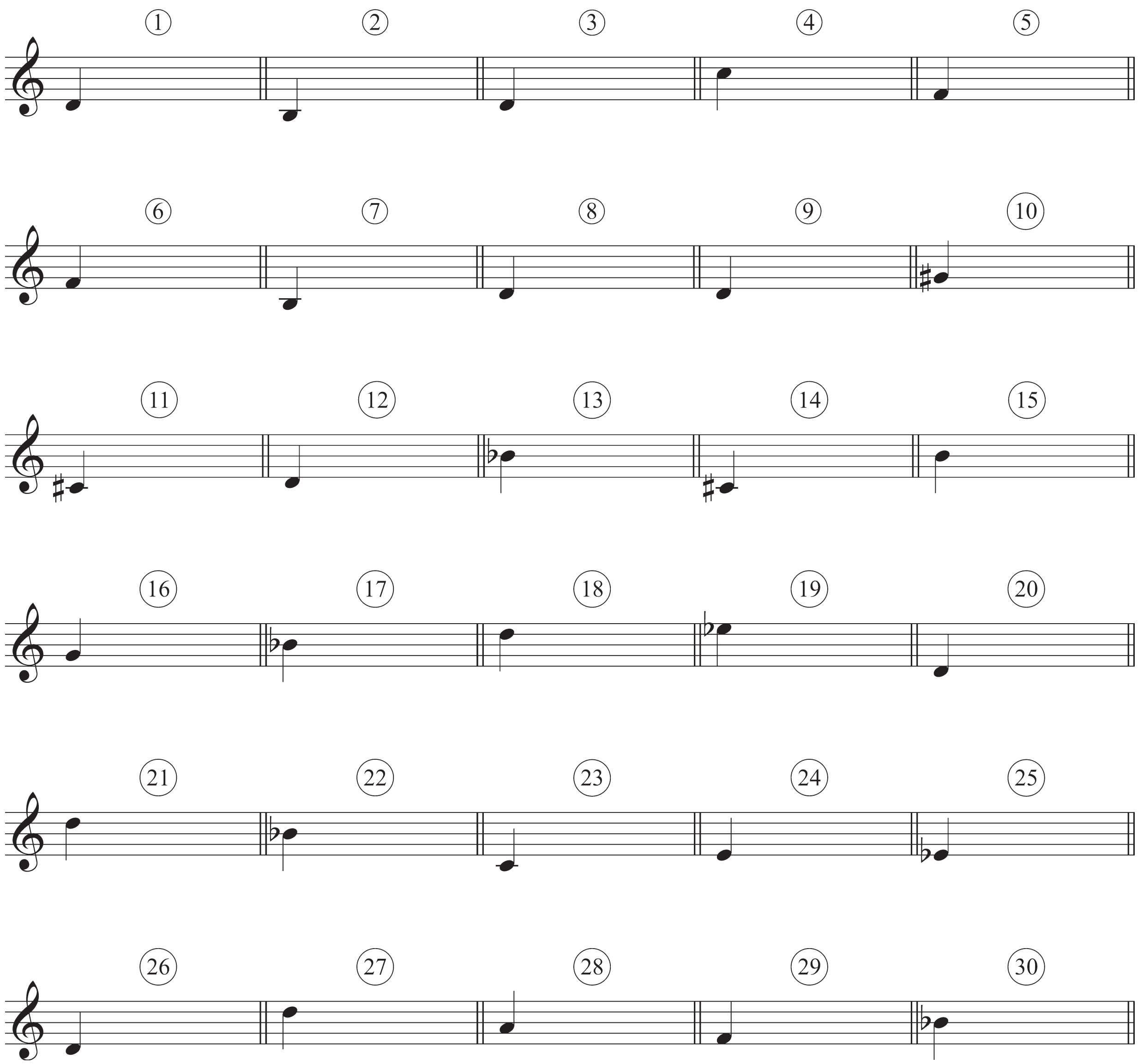
Track 66
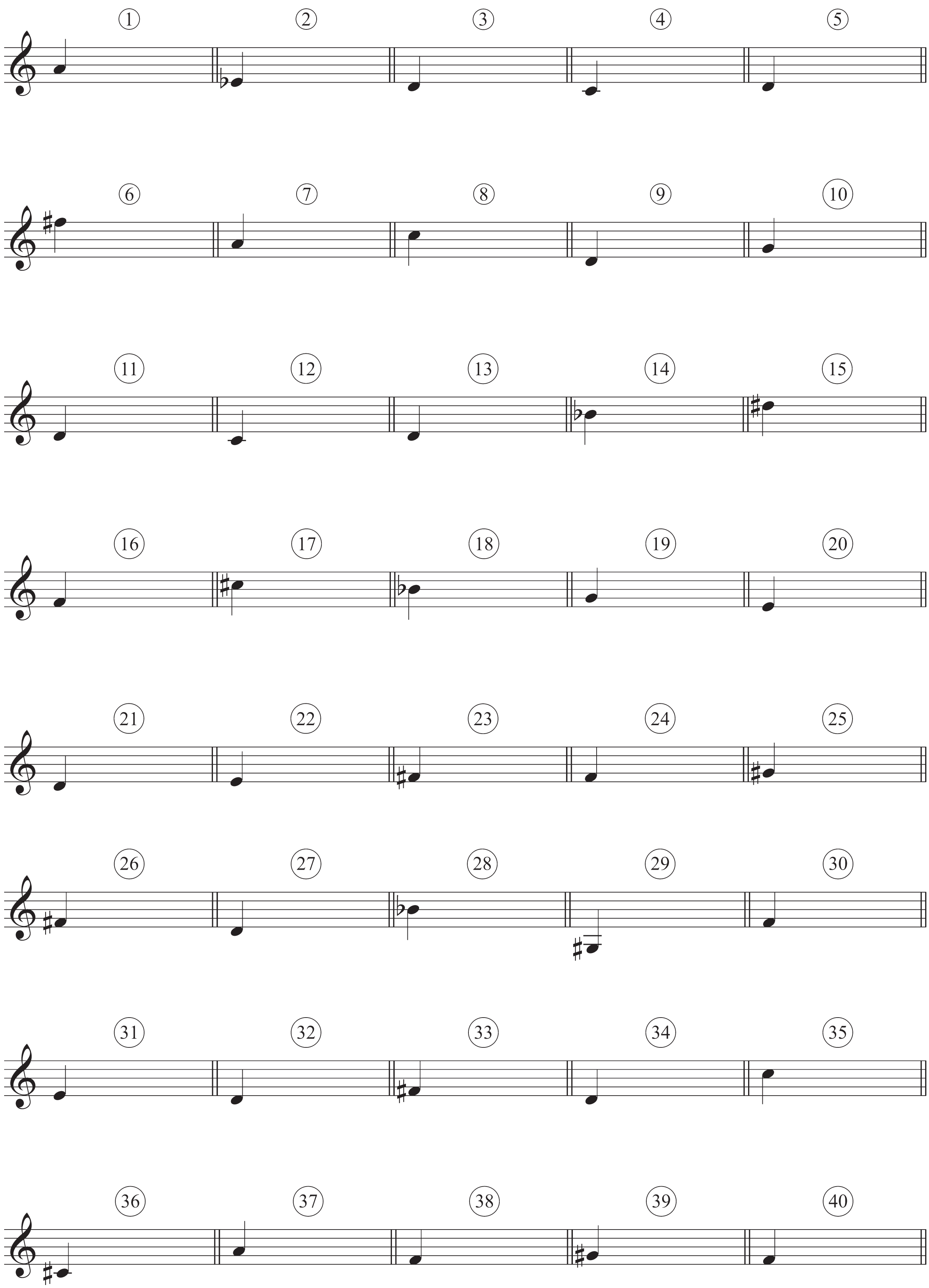




Track 67: **THIRTY** trichords from the semitone family

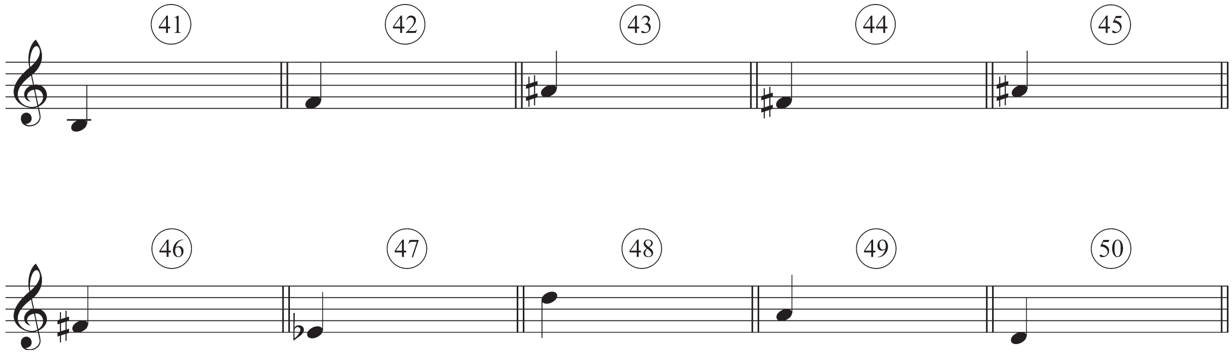
Track 67



Track 68: **FIFTY** trichords

TRACK 68



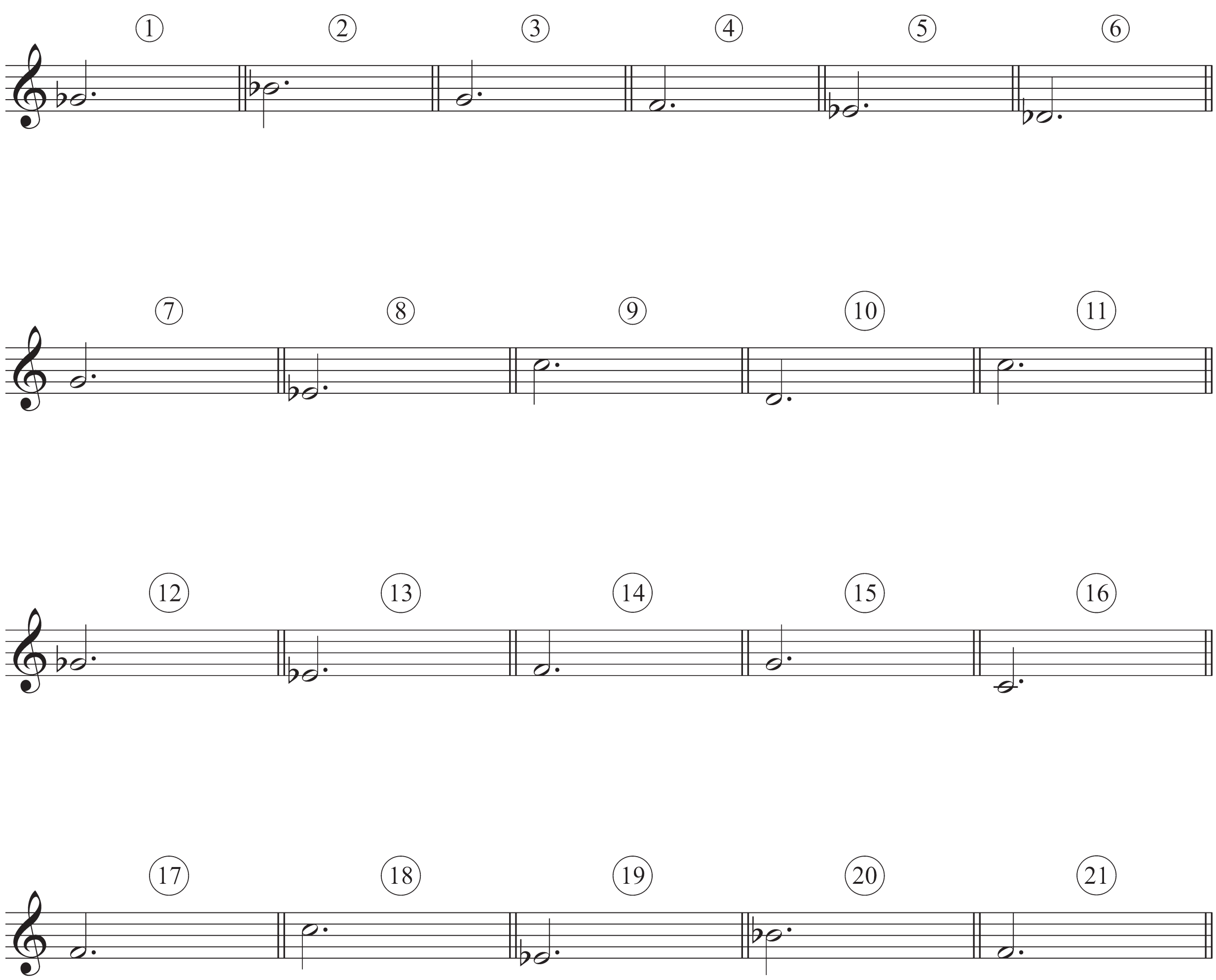


Instructions for Tracks 69–73

Each track contains a number of *harmonic trichords* from the specific family of trichords. Identify the set-class type of each verticality. For each set, the lowest pitch is written in the score. (Answer Key)

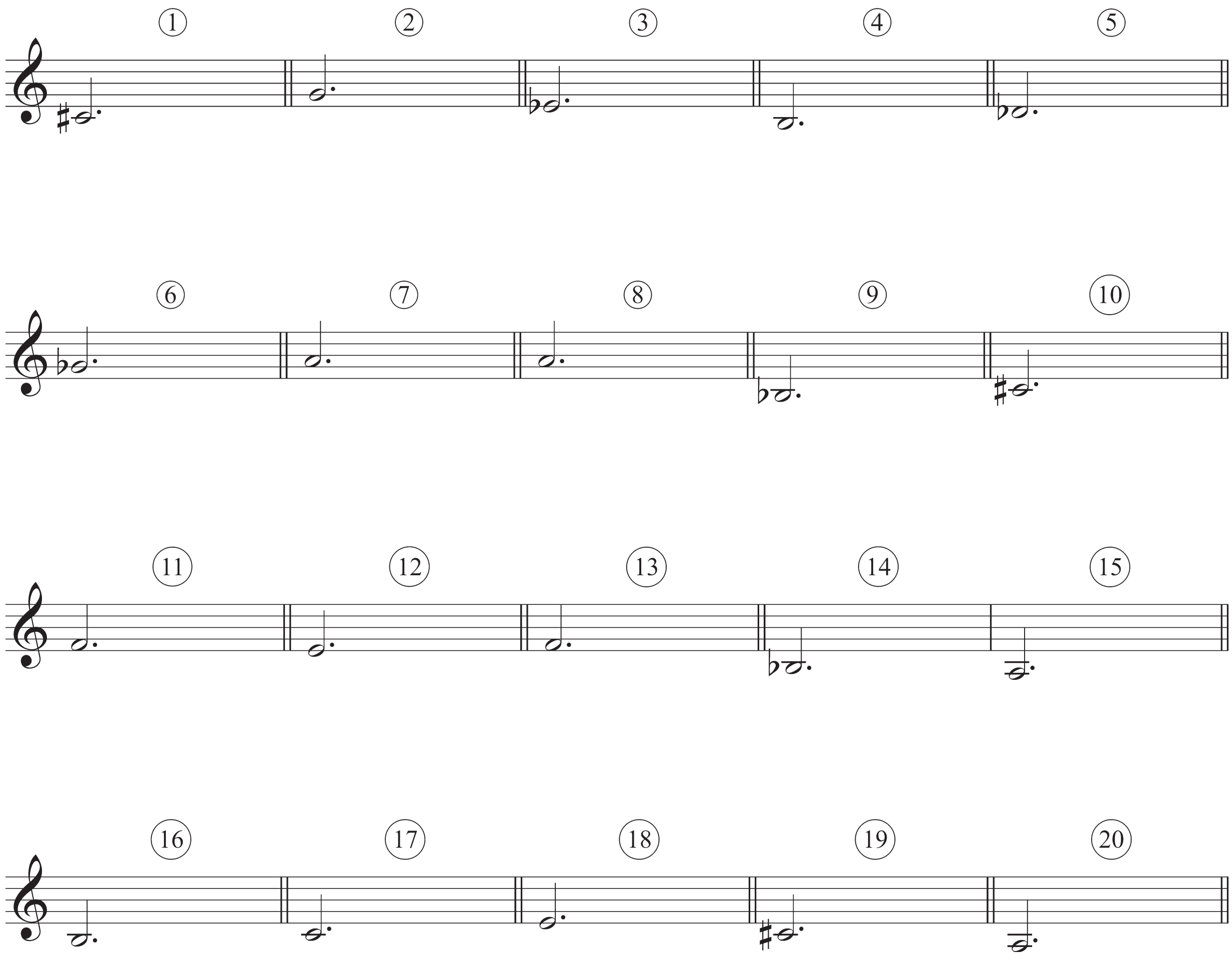
Track 69: **TWENTY-ONE** trichords from the "diatonic" family

Track 69



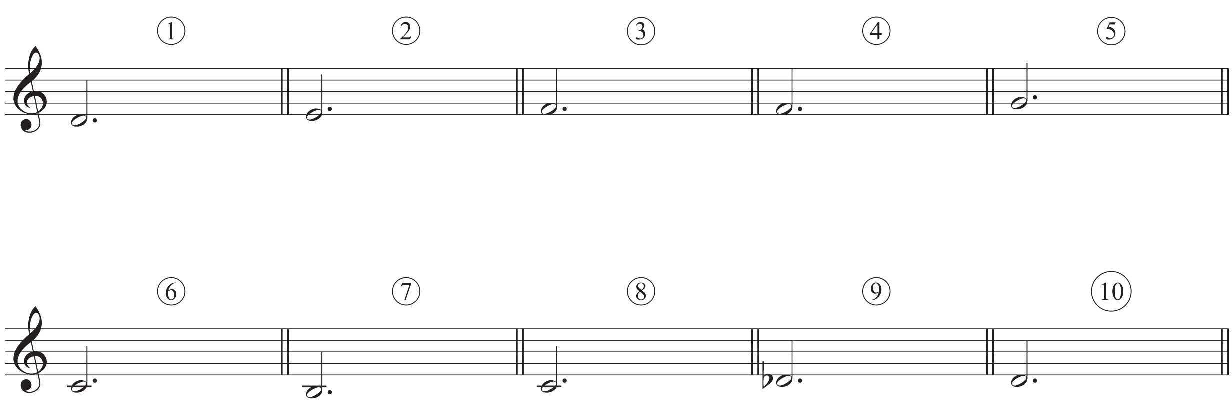
Track 70: **TWENTY** trichords from the "triadic" family

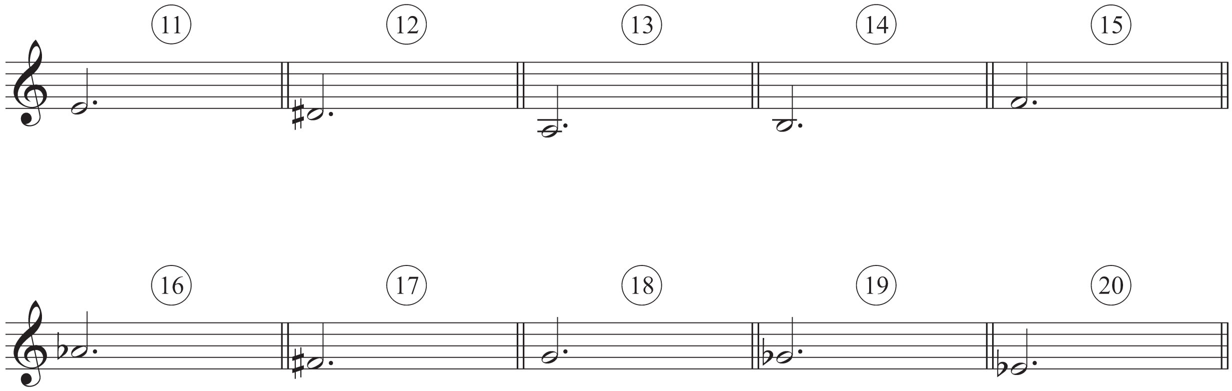
Track 70



Track 71: **TWENTY** trichords from the whole-tone family

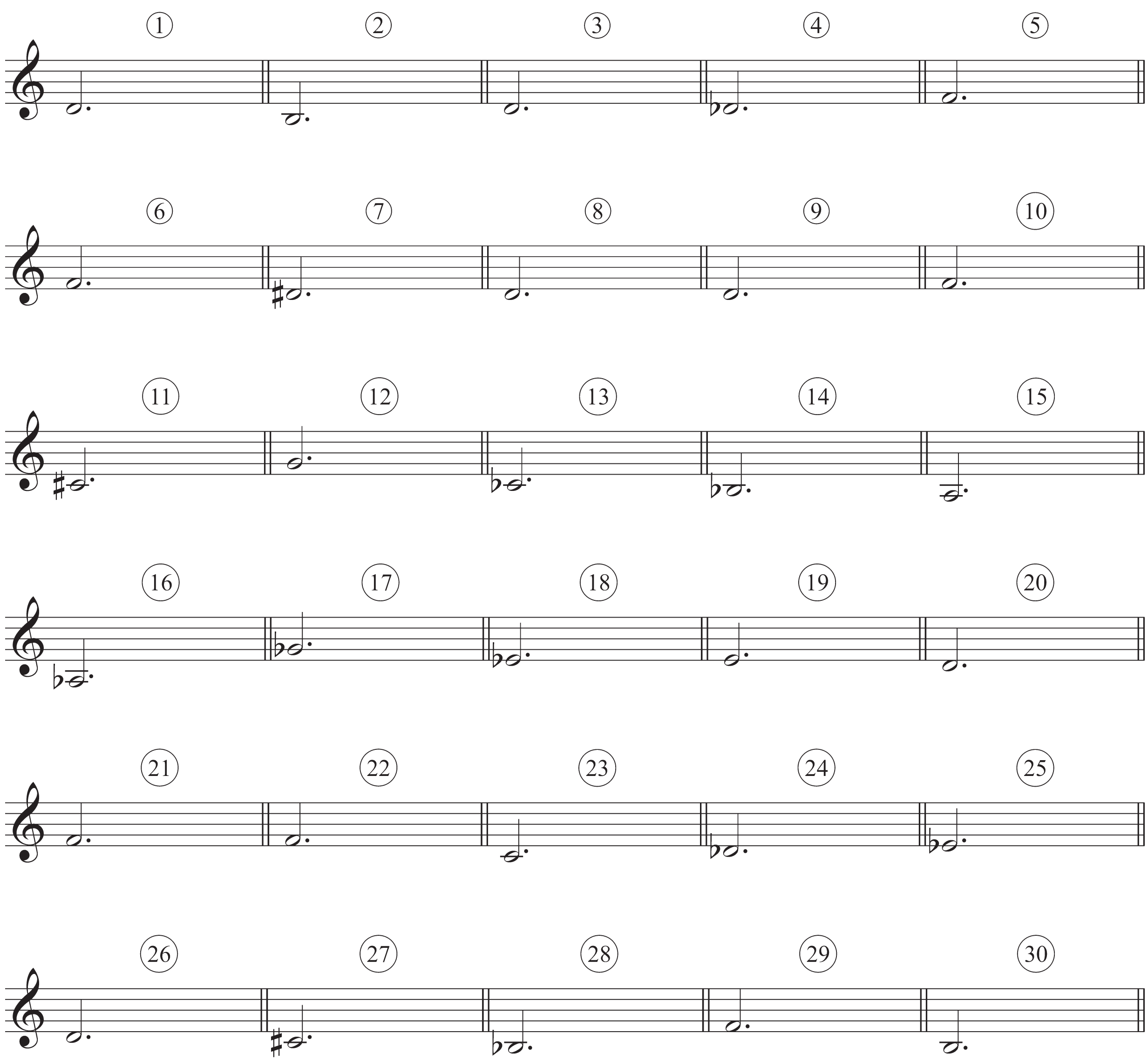
Track 71





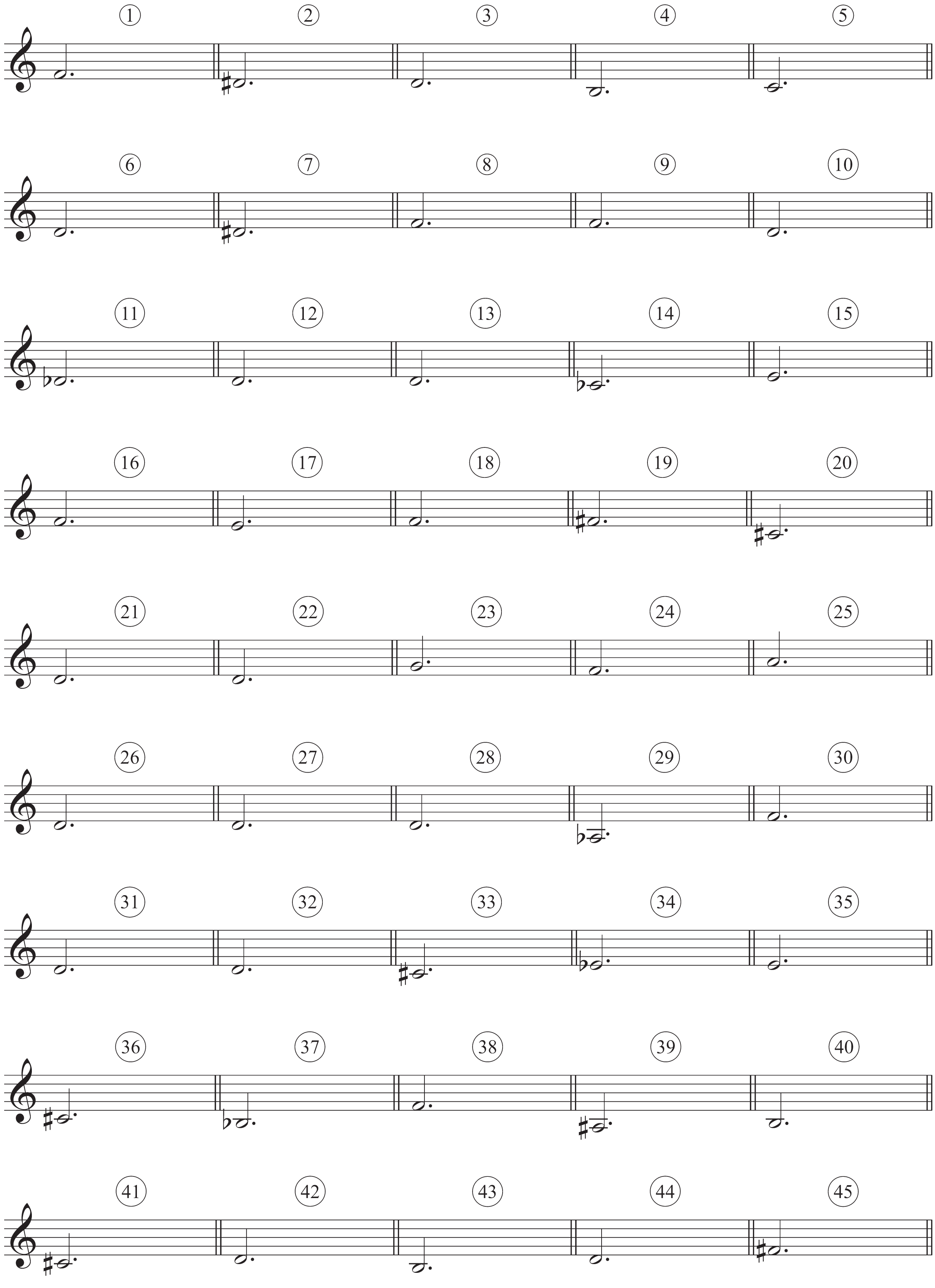
Track 72: **THIRTY** trichords from the semitone family

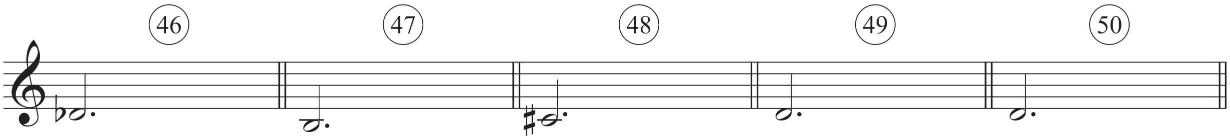
Track 72



Track 73: **FIFTY** trichords

Track 73



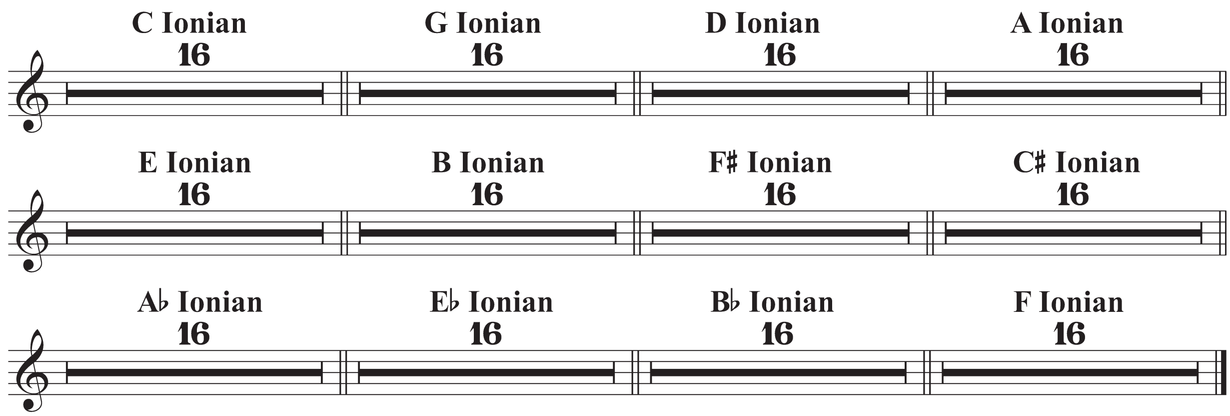


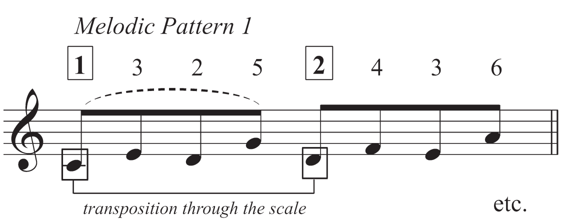
PLAY ALONG SESSIONS

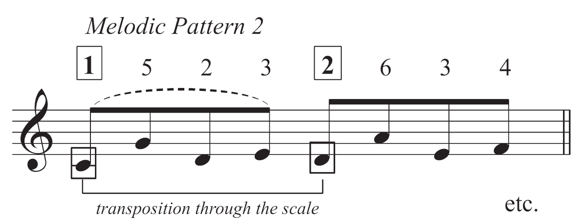
Tracks 5–18 include a rhythm section playing diatonic and chromatic modes. Using trichords from figure 27.13 (TEXTBOOK) as motives, practice different techniques of motivic development.

Track 5: IONIAN

Medium

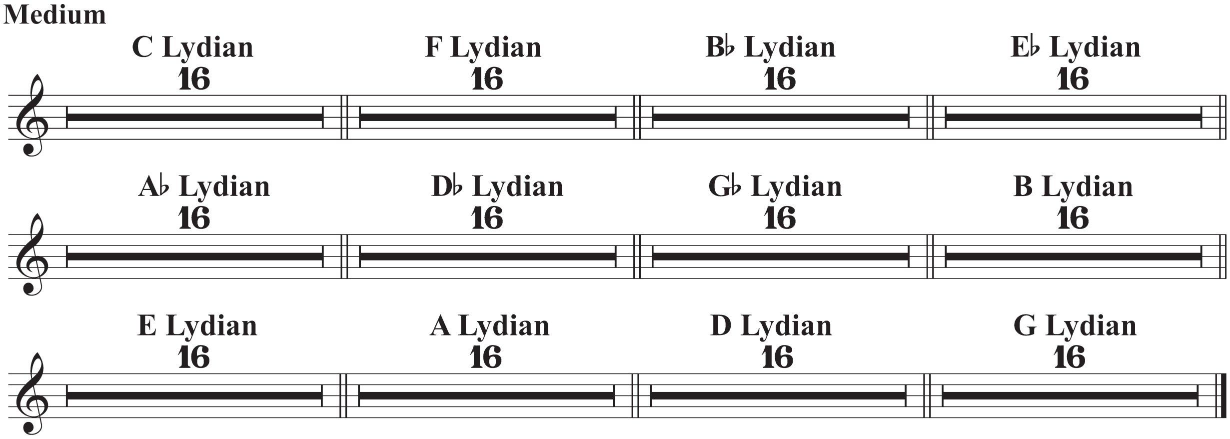


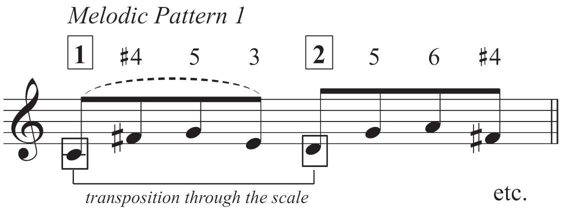


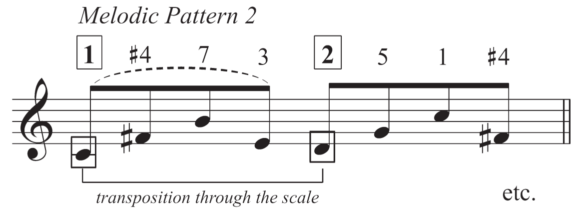


Track 6: LYDIAN

Medium

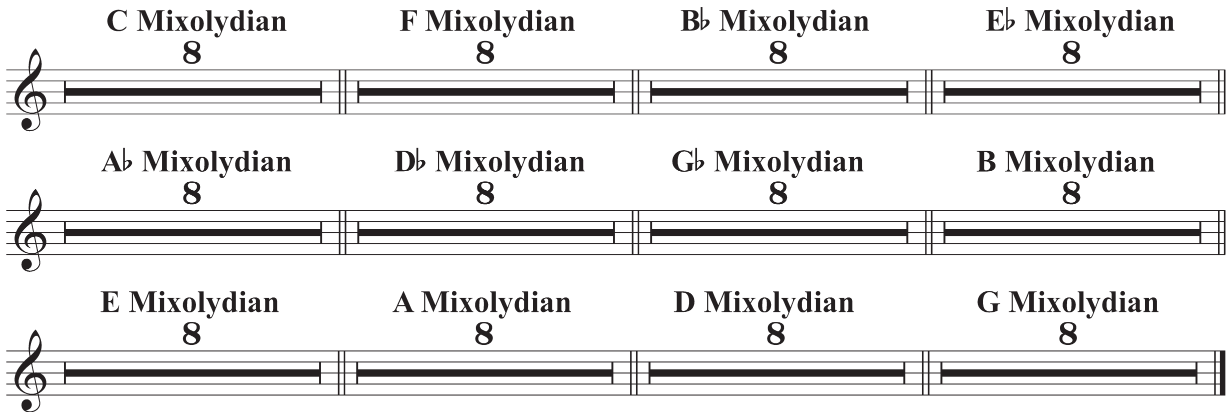


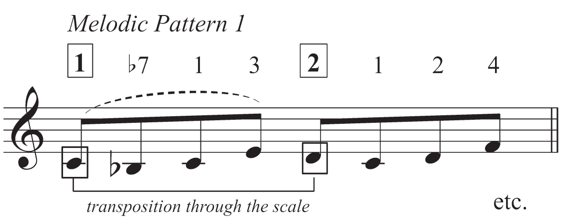


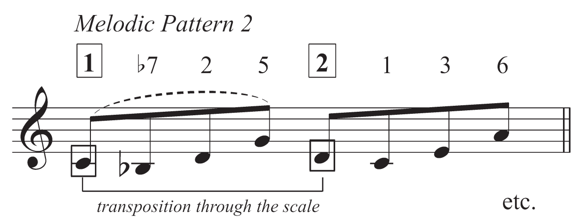


Track 7: Mixolydian

Funk

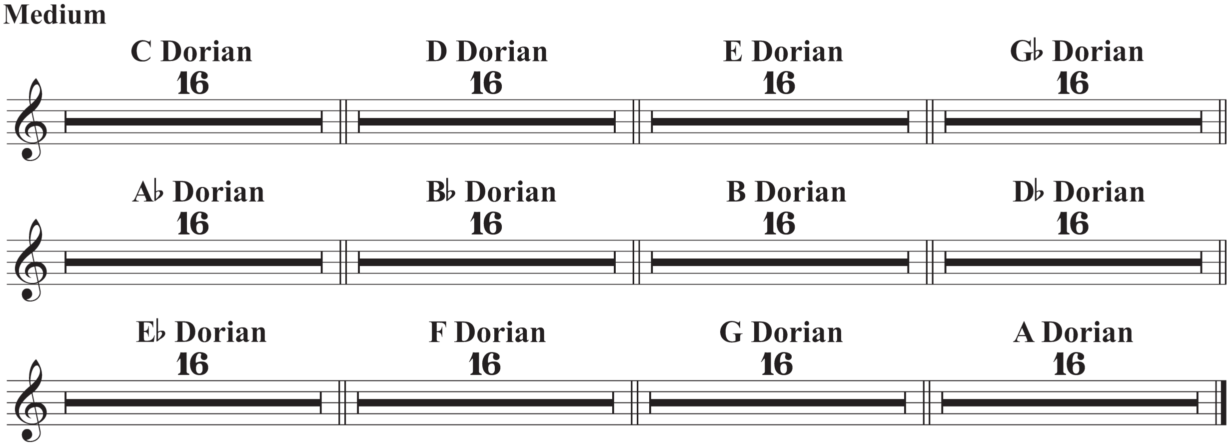


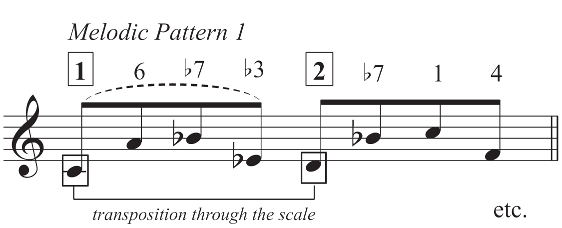


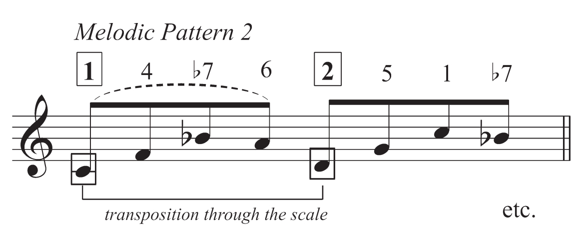


Track 8: Dorian

Medium

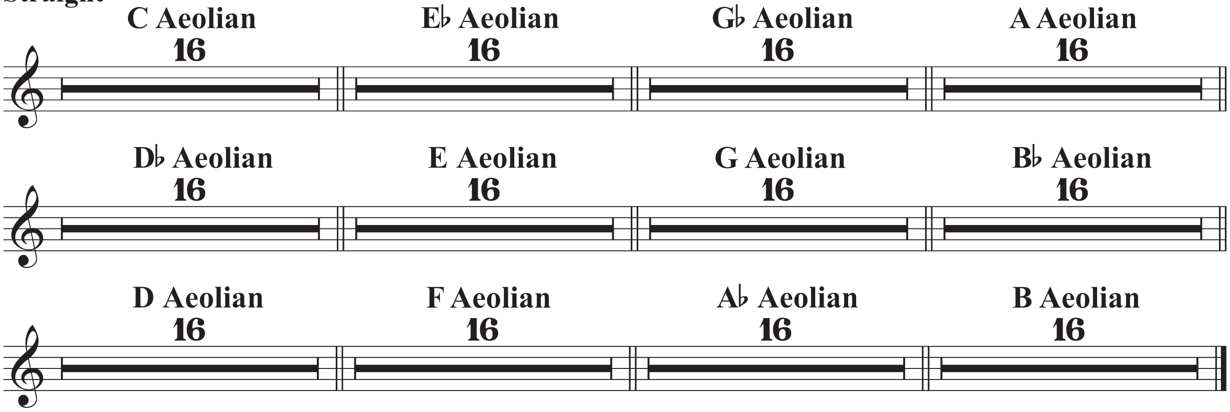


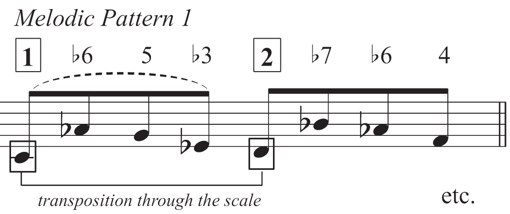


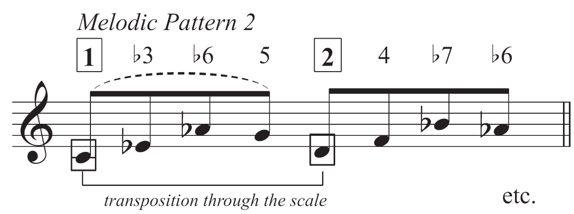


Track 9: Aeolian

Straight

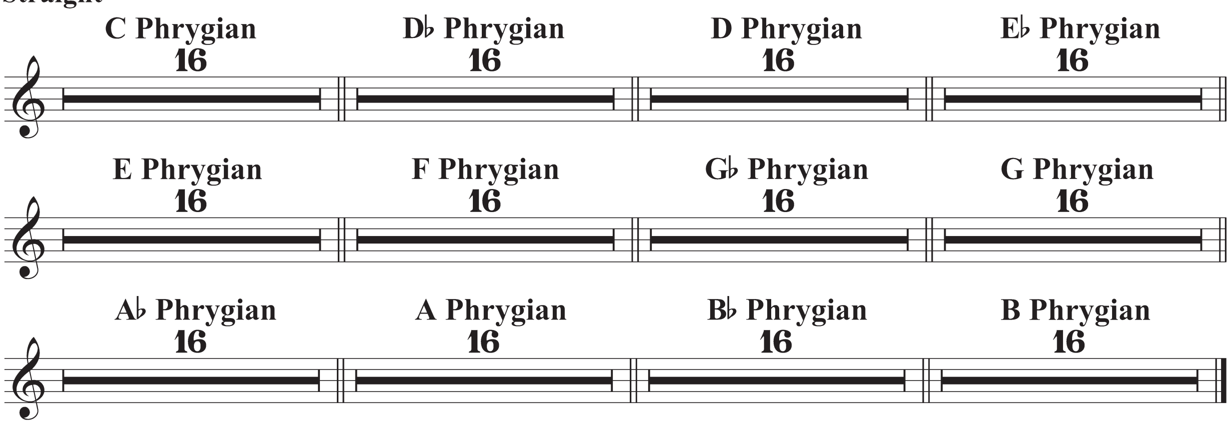


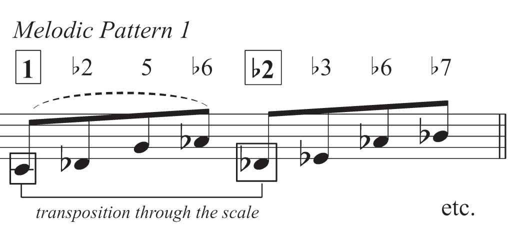


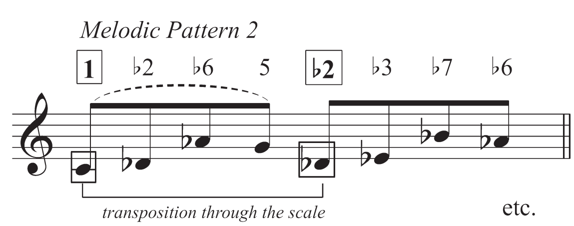


Track 10: Phrygian

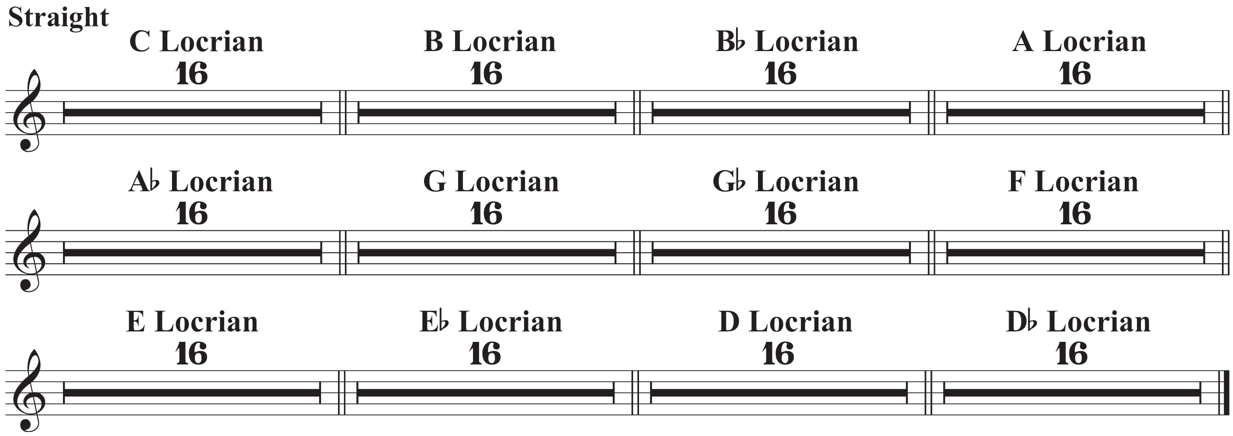
Straight

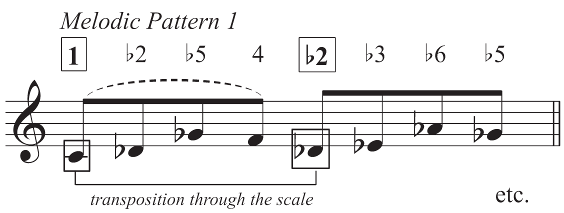


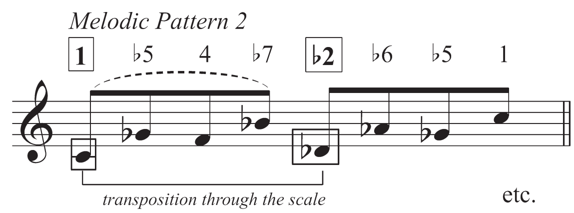




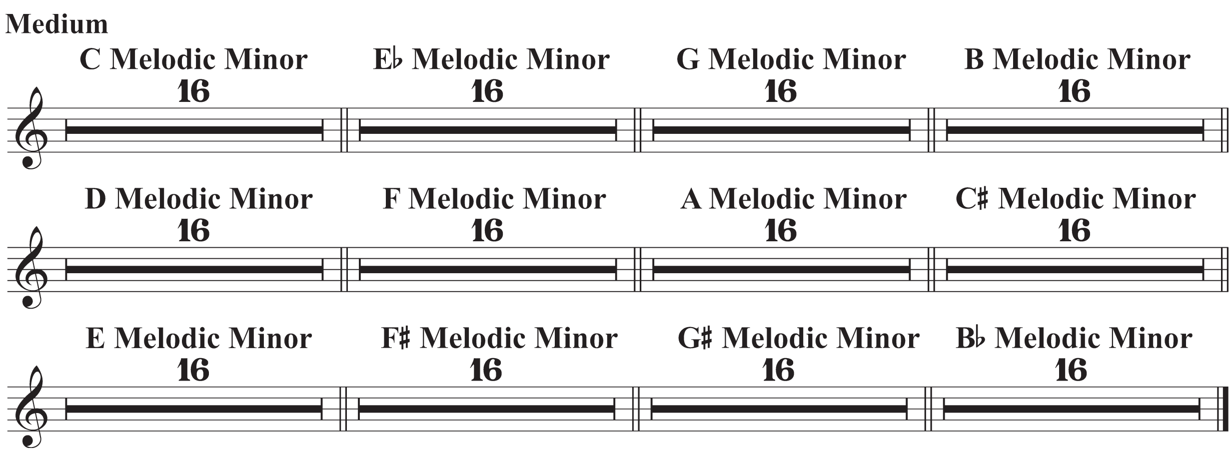
Track 11: Locrian

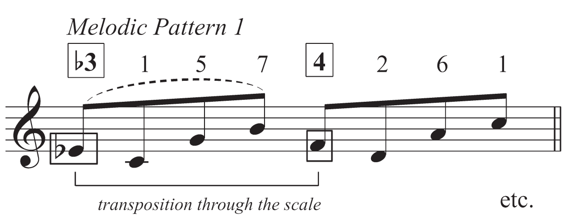


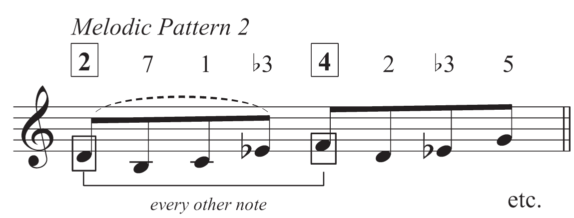




Track 12: Melodic Minor

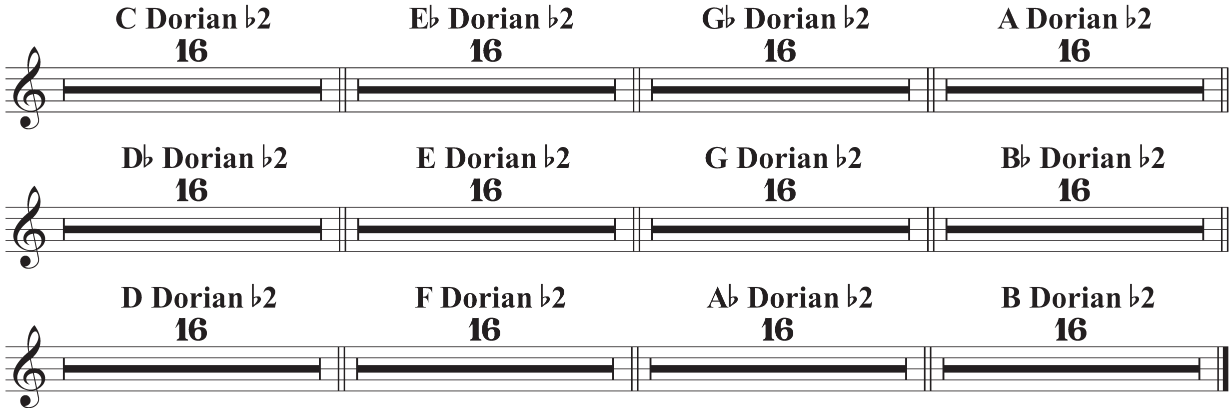


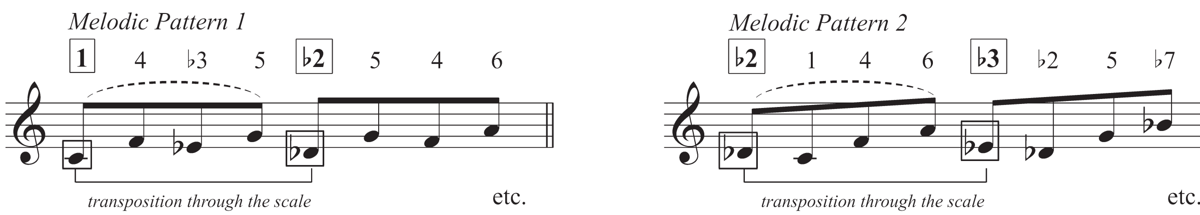




<u>Track 13</u>: Dorian ♭2

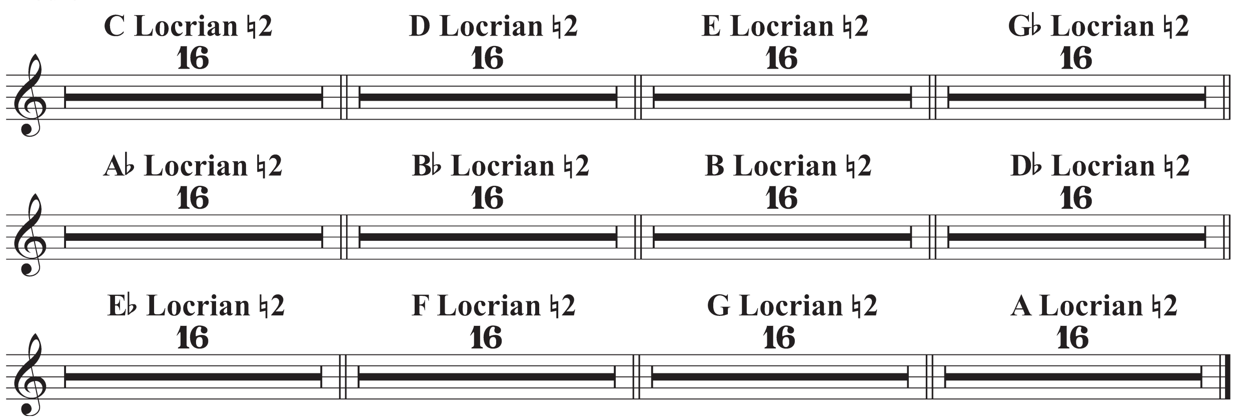
Straight
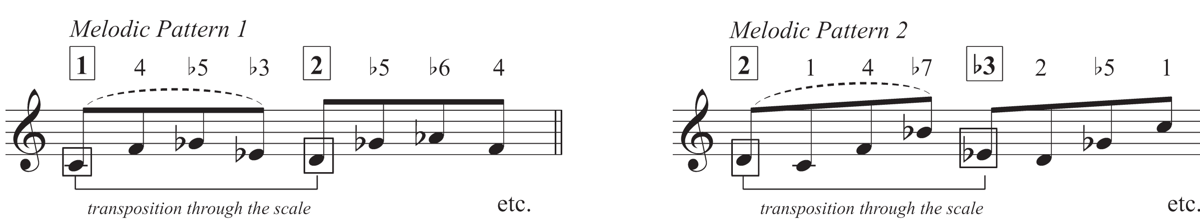




<u>Track 14</u>: Locrian ♮2

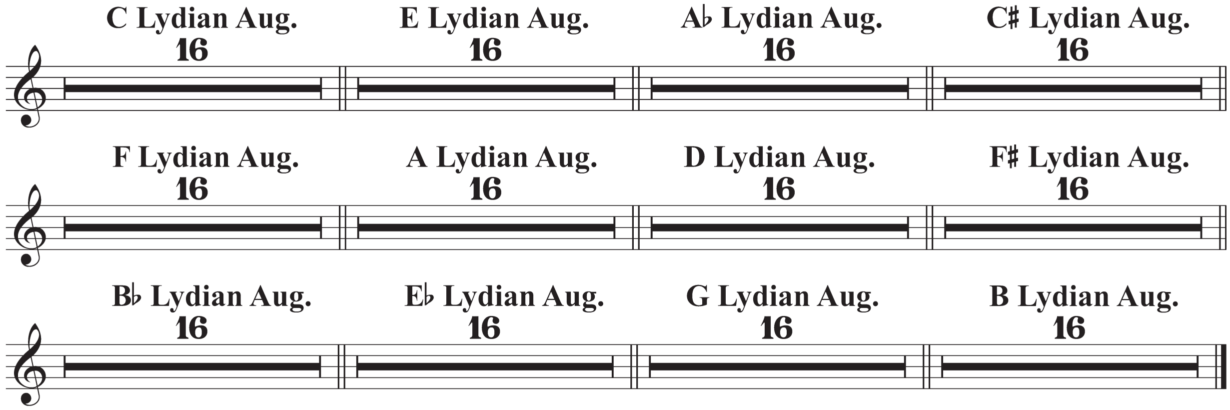
Medium



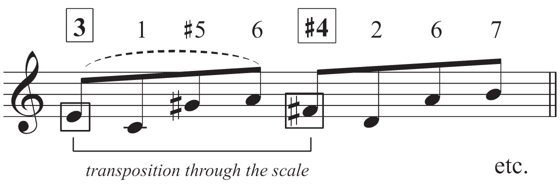


Track 15: Lydian Augmented

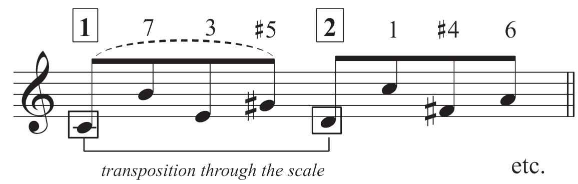
Straight



Melodic Pattern 1

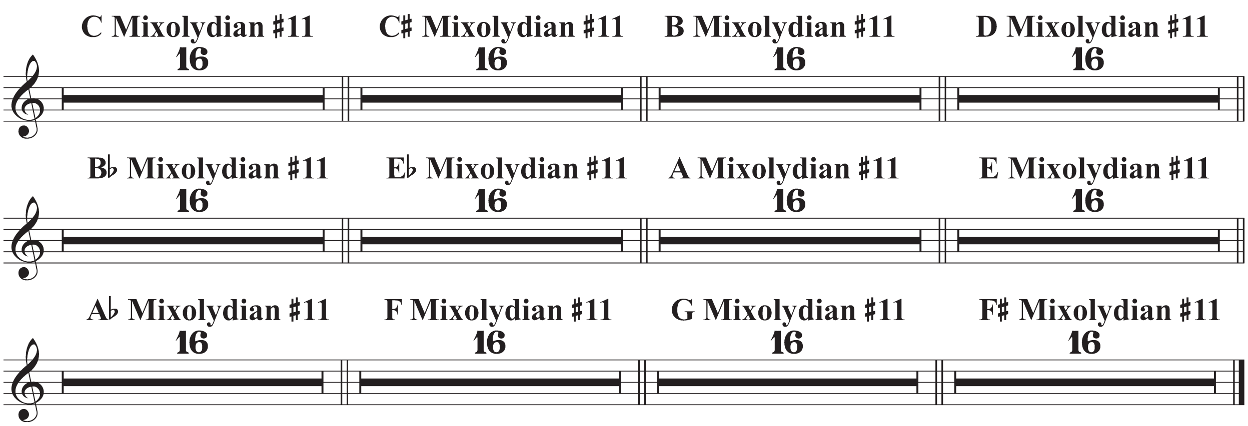


Melodic Pattern 2

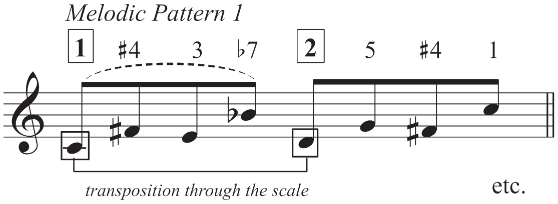


Track 16: Mixolydian ♯11

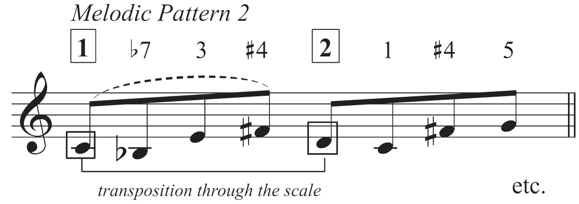
Medium



Melodic Pattern 1

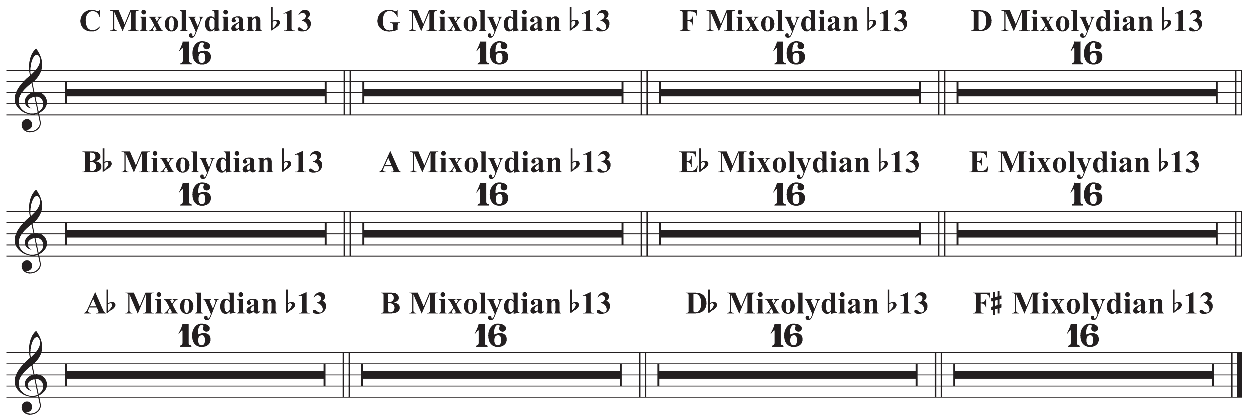


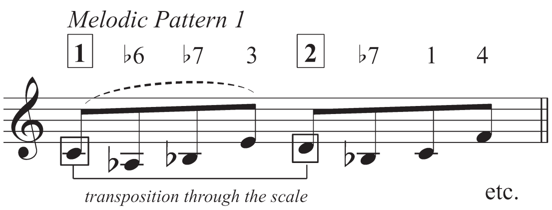
Melodic Pattern 2

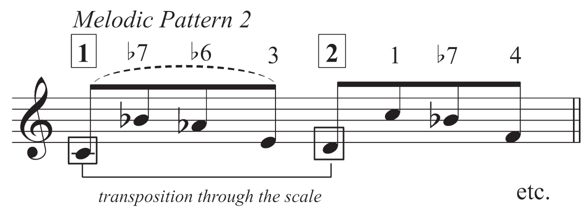


Track 17: **Mixolydian ♭13**

Fast

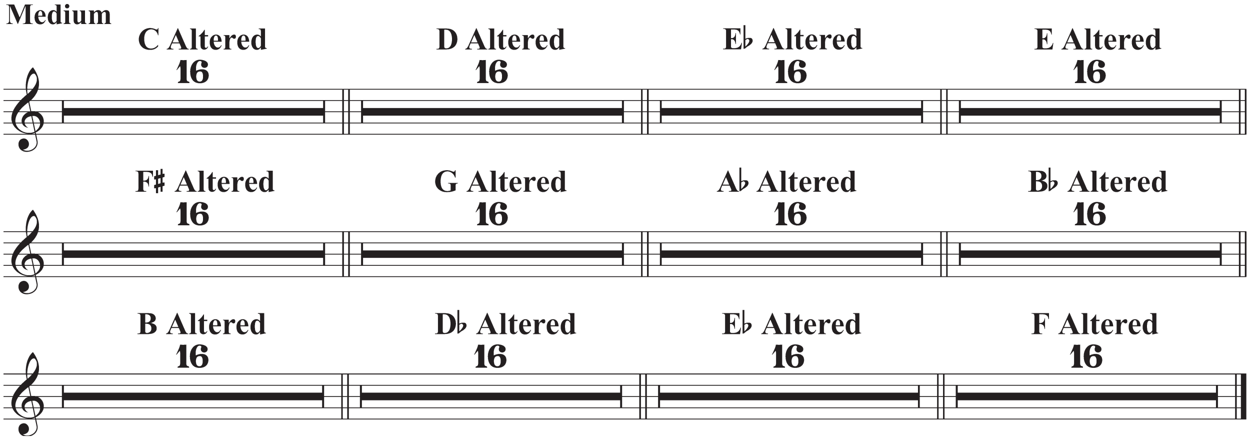


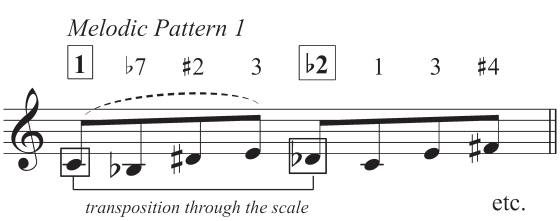


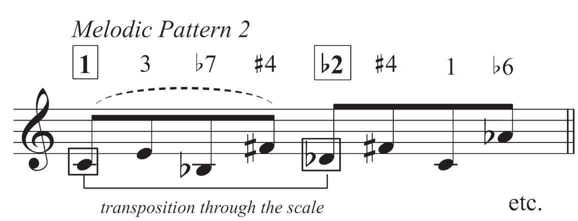


Track 18: **Altered**

Medium







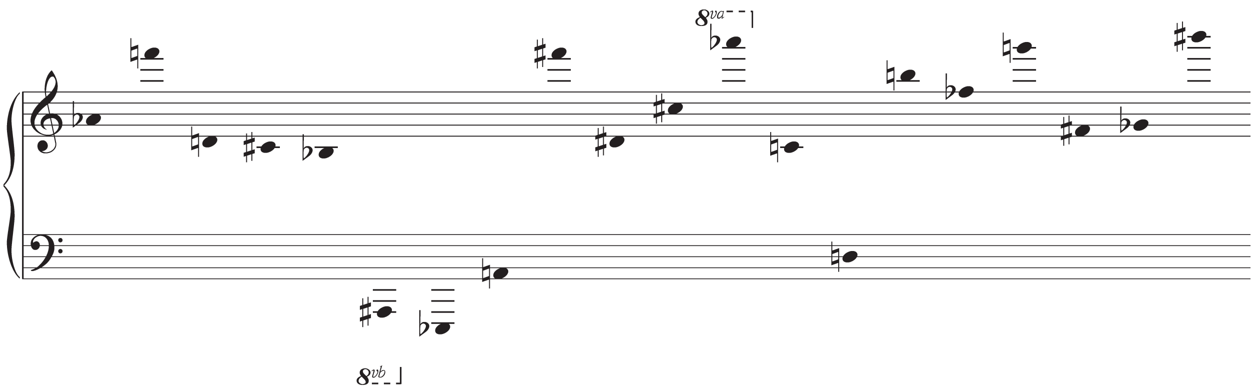
Appendices

APPENDIX A

Answer Key for Written Exercises

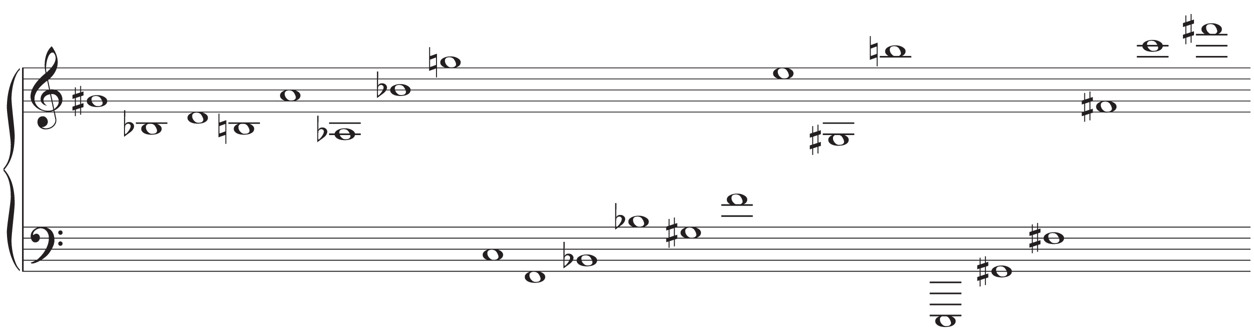
CHAPTER 1 MUSIC FUNDAMENTALS

Exercise 1.1



A♭4 F6 D4 C♯4 B♭3 A♯0 E♭1 A2 F♯6 D♯4 C♯5 A♭7 C4 D3 B5 F♭5 G6 F♯4 G♭4 B♯6

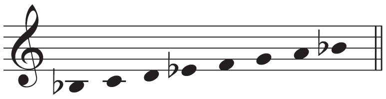
Exercise 1.2



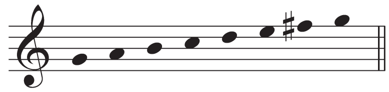
G♯4 B♭3 D4 B3 A4 A♭3 B♭4 G5 C3 F2 B♭2 B♭3 G♯3 F4 E5 G♯3 B5 E1 G♯2 F♯3 F♯4 C6 F♯6

Exercise 1.3

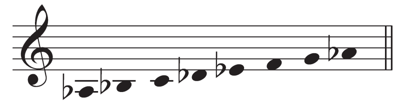
B♭ major



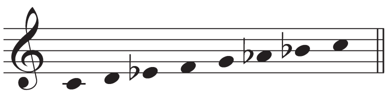
G major



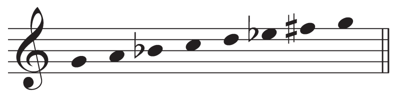
A♭ major



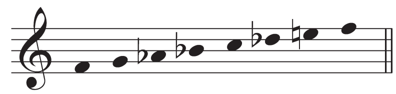
C natural minor
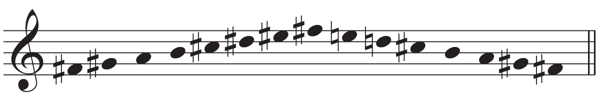


G harmonic minor



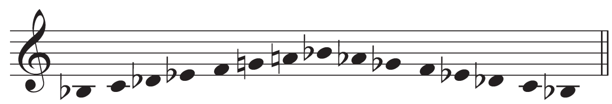
F harmonic minor



F♯ melodic minor (ascending–descending)

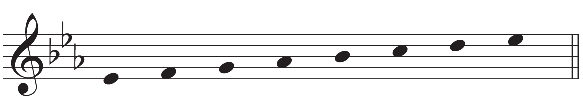


B♭ melodic minor (ascending–descending)

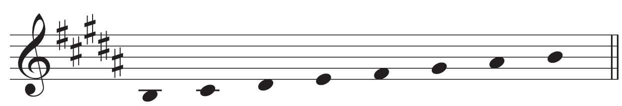


Exercise 1.4

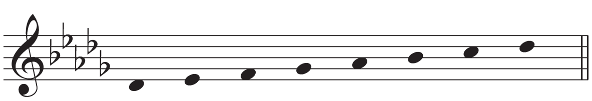
E♭ major



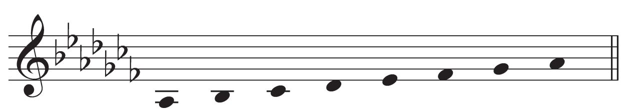
B major



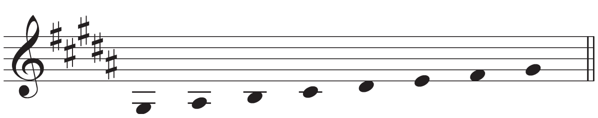
D♭ major



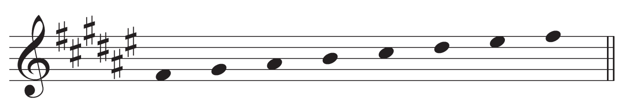
A♭ minor
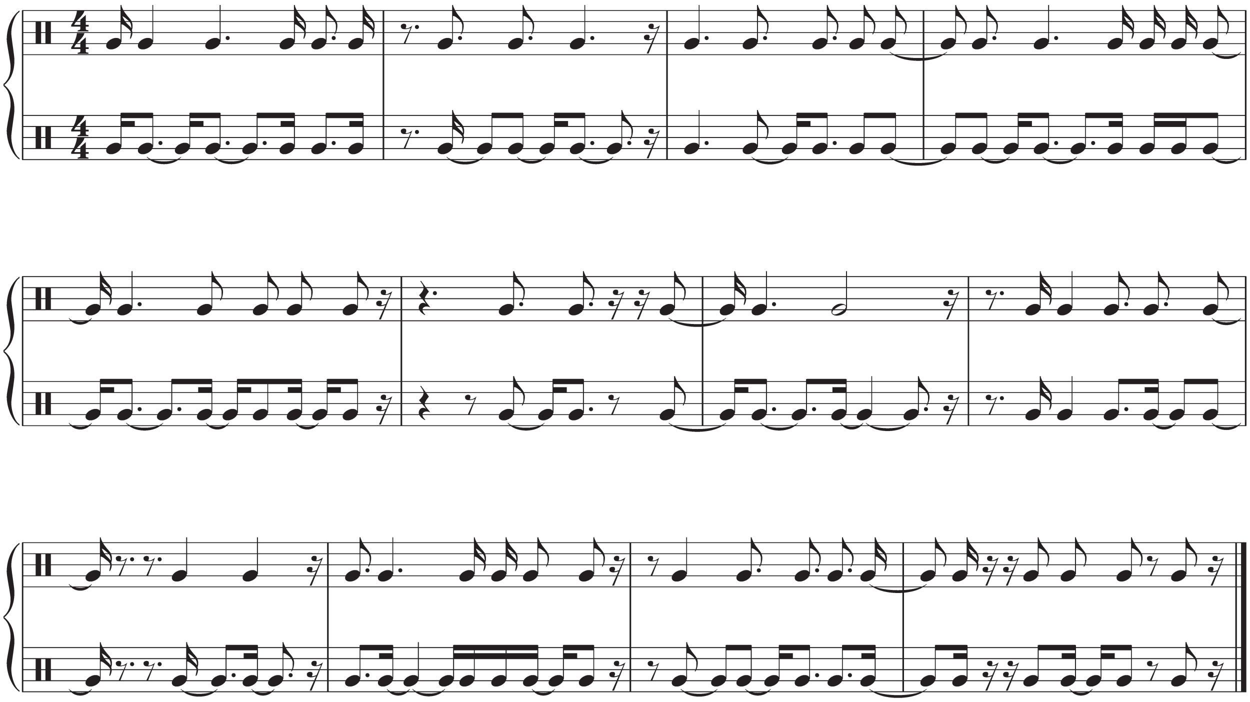


G♯ minor



F♯ major

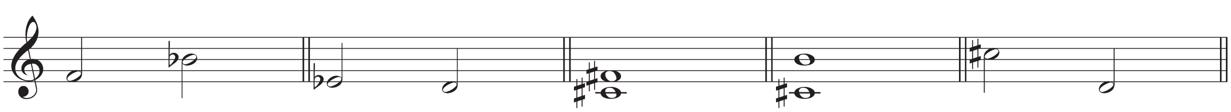


Exercise 1.5



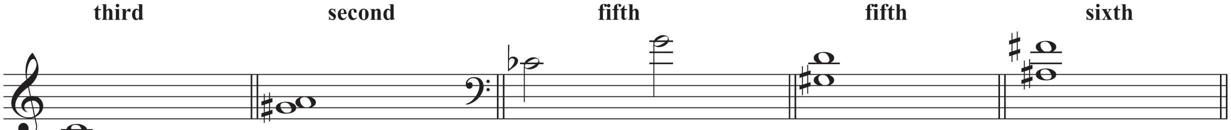
Exercise 1.6

fourth	second	fourth	seventh	seventh
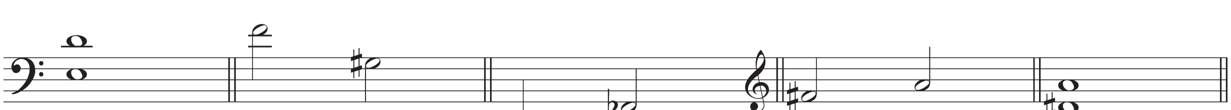


perfect fourth P4	minor second m2	perfect fourth P4	minor seventh m7	major seventh M7

third	second	fifth	fifth	sixth



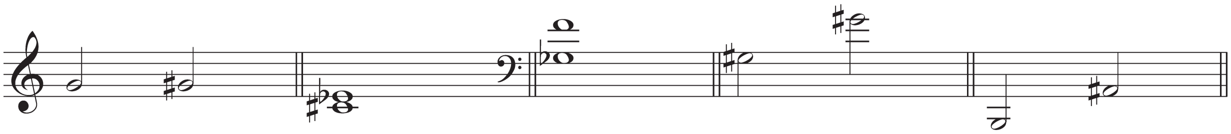
minor third m3	minor second m2	augmented fifth A5	diminished fifth D5	minor sixth m6

seventh	seventh	fourth	third	fifth



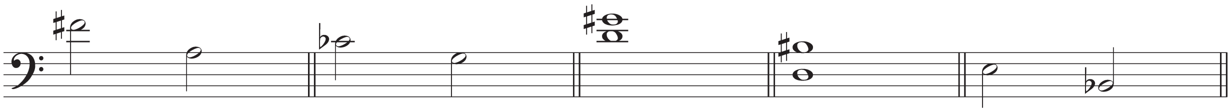
minor seventh m7	diminished seventh D7	diminished fourth D4	minor third m3	diminished fifth D5

unison **third** **seventh** **octave** **seventh**



augmented unison AU | **diminished third D3** | **major seventh M7** | **perfect octave P8** | **major seventh M7**

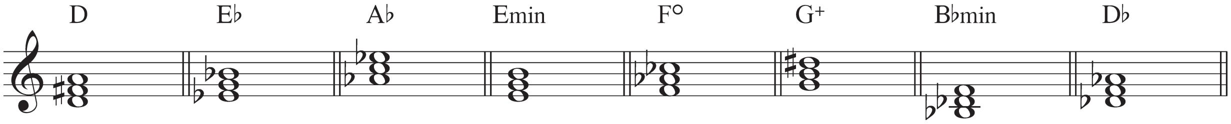
sixth **fourth** **fourth** **sixth** **fourth**



major sixth M6 | **diminished fourth D4** | **augmented fourth A4** | **augmented sixth A6** | **augmented fourth A4**

Exercise 1.7

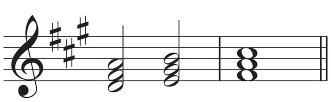
D E♭ A♭ Emin F° G+ B♭min D♭



CHAPTER 3 HARMONIC FUNCTION

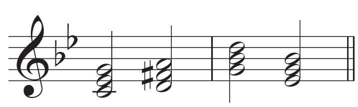
Exercise 3.1

A major



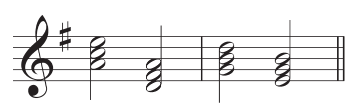
IV V vi

G minor
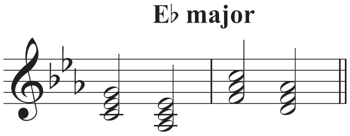


iv V i VI

G major



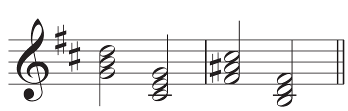
ii V I vi

E♭ major
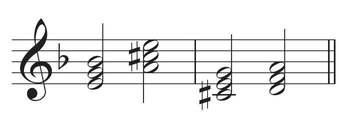


vi IV ii vii°

B minor



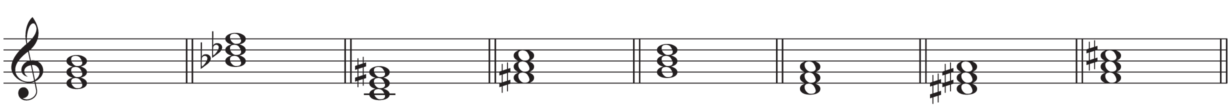
VI ii° V i

D minor



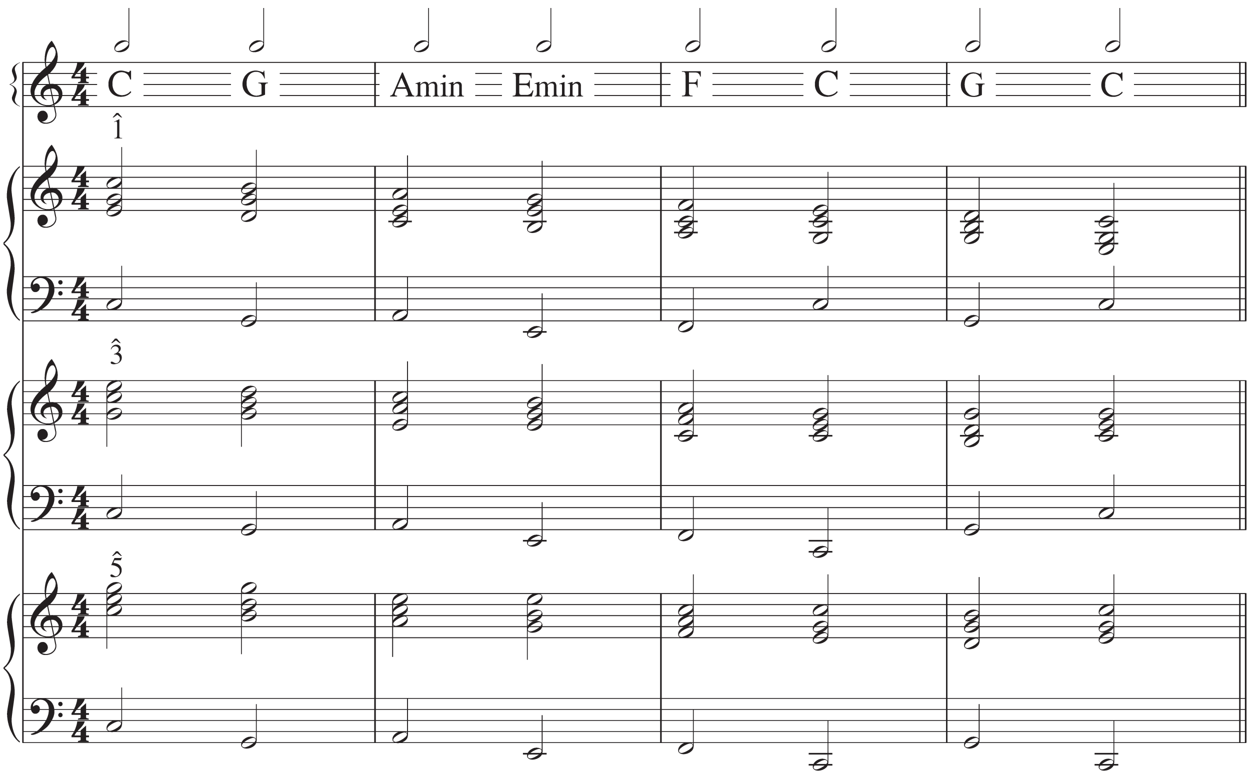
ii° V ♯vii° i
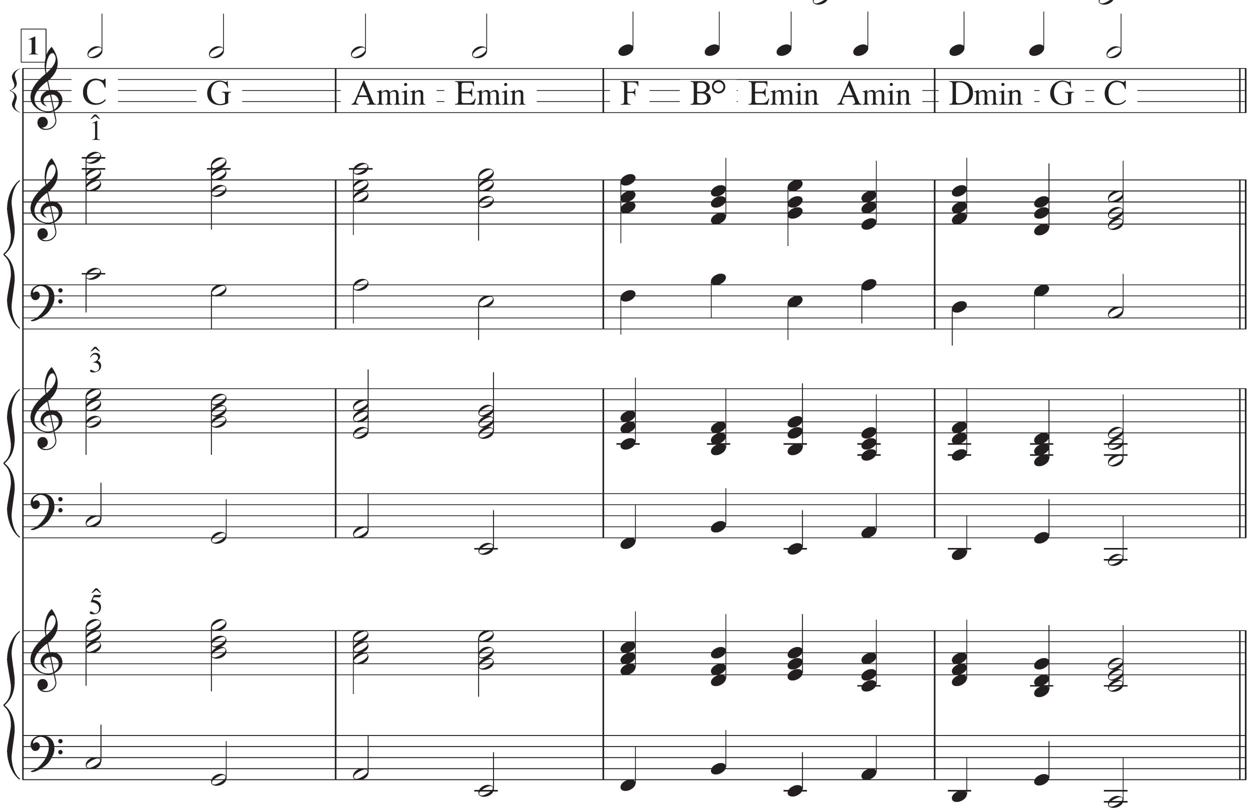
Exercise 3.2
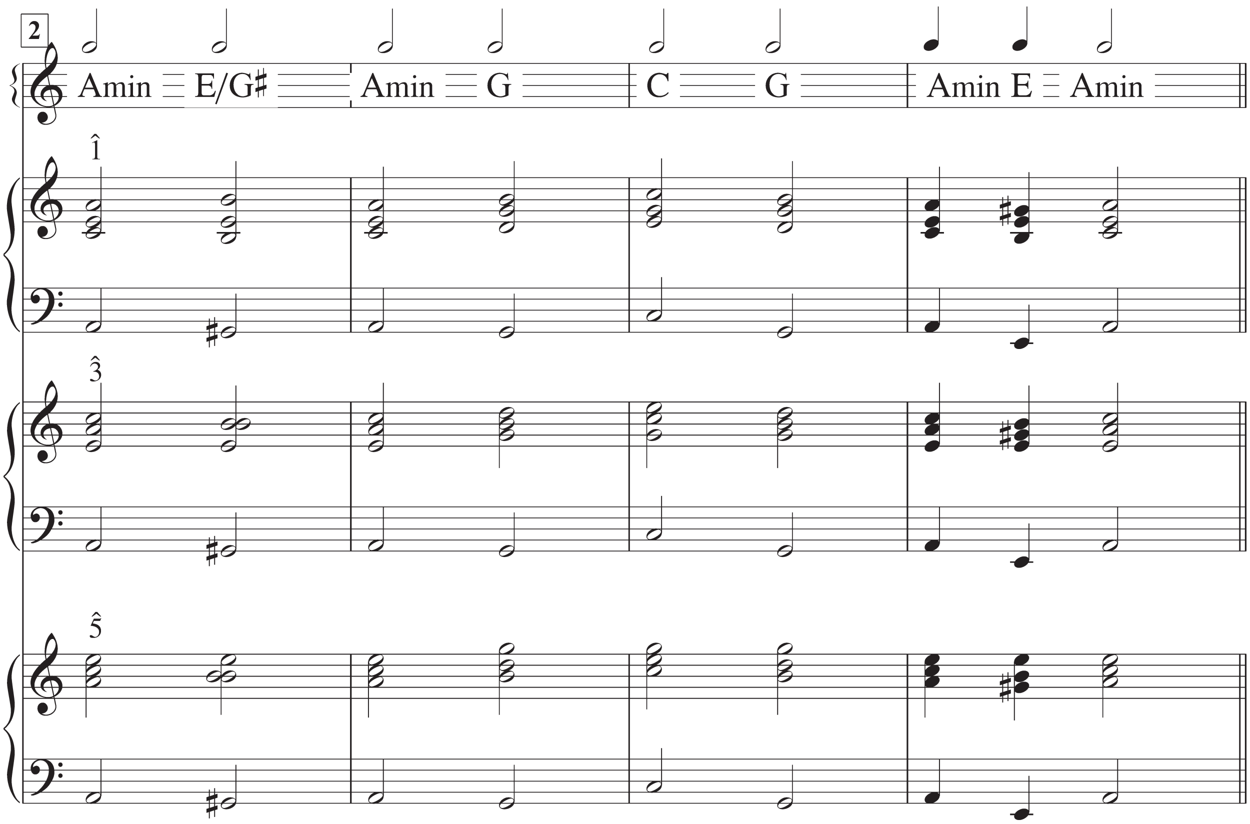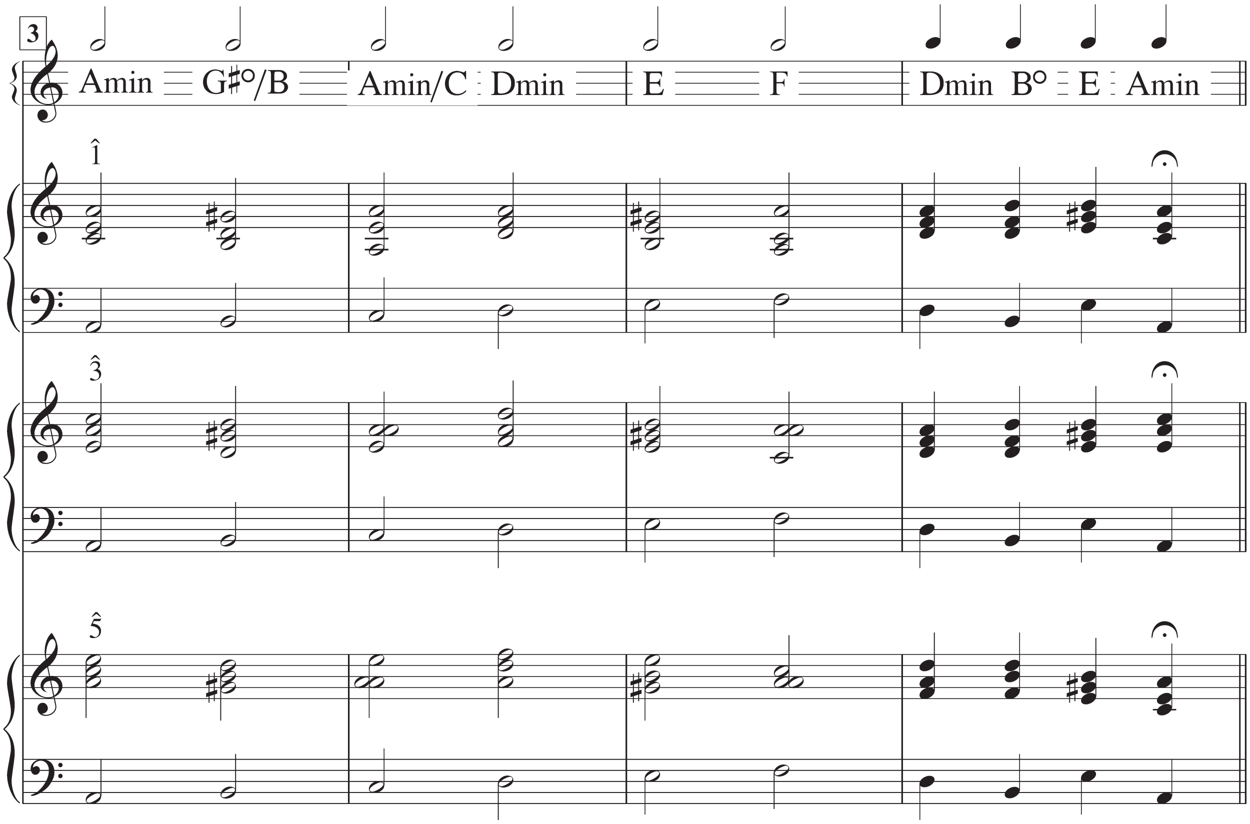


Emin B♭min C+ F♯° G Dmin D♯° F+
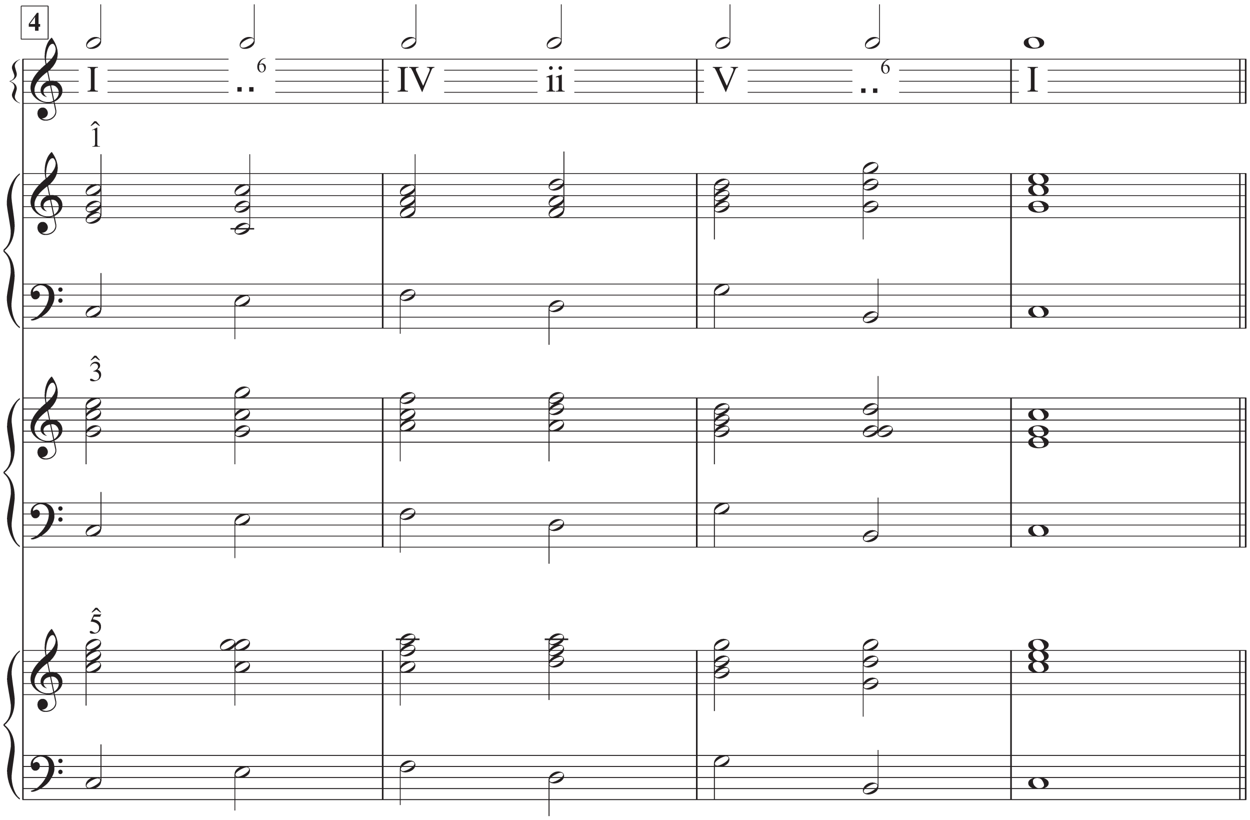
Exercise 3.3
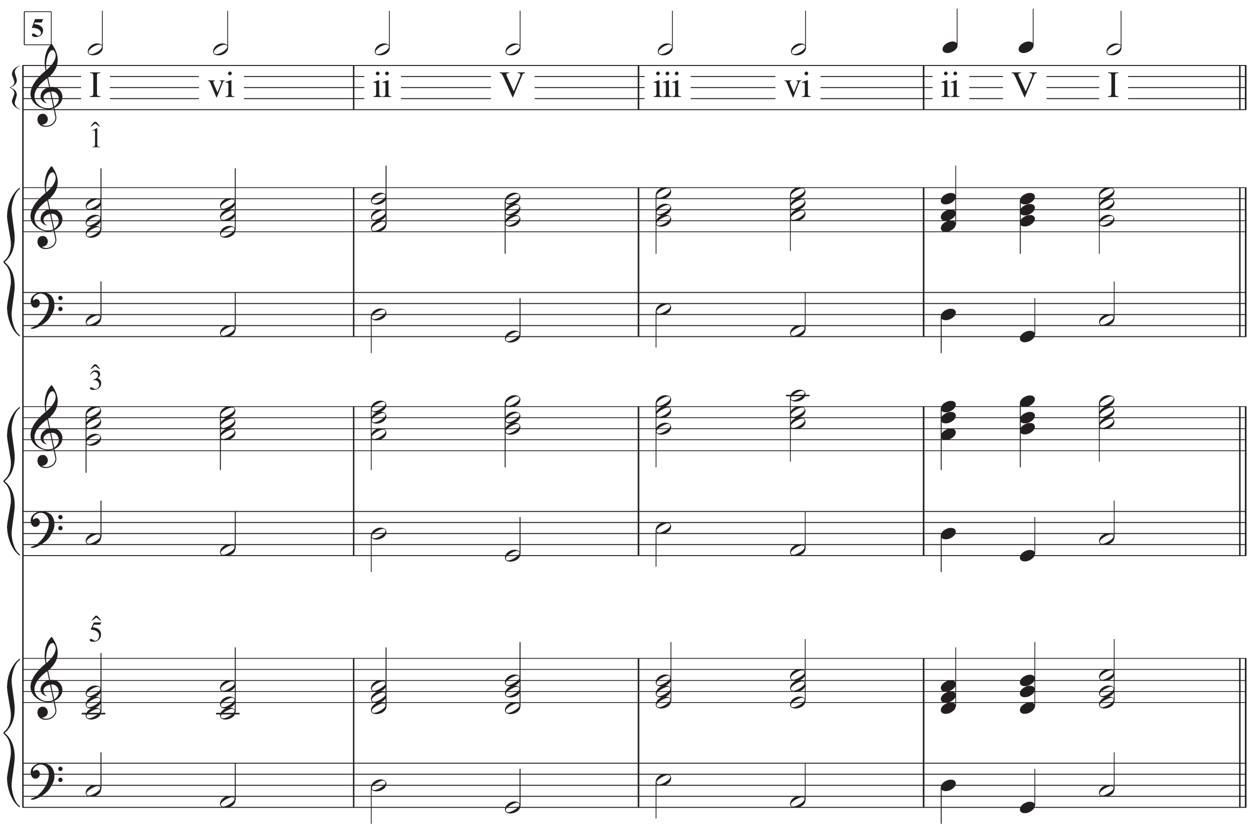

C G
Amin Emin
F C
G C
$\hat{1}$
$\hat{3}$
$\hat{5}$
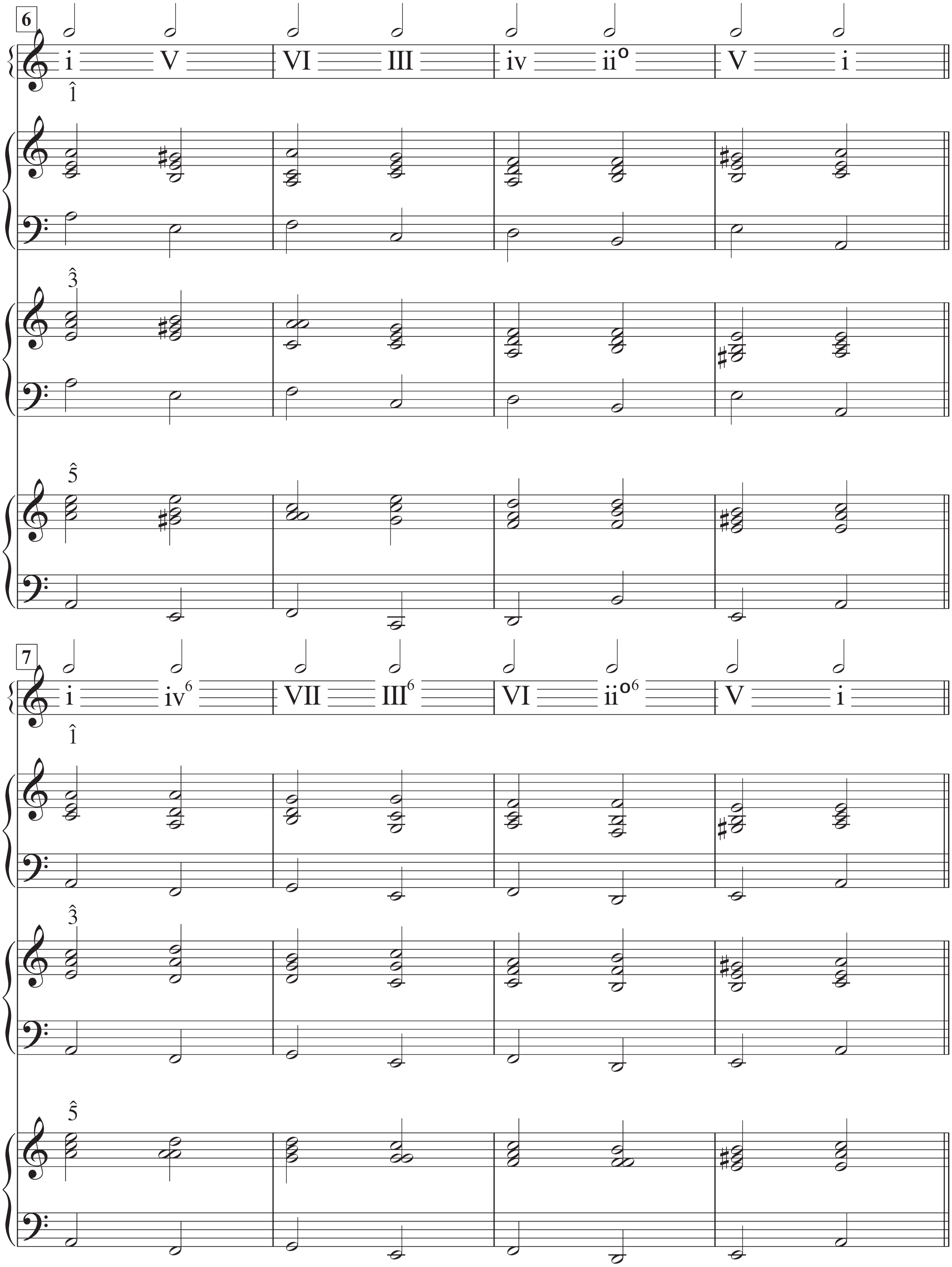

1
C G
Amin Emin
F B° Emin Amin
Dmin G C
$\hat{1}$
$\hat{3}$
$\hat{5}$


2
Amin E/G♯
Amin G
C G
Amin E Amin
1̂
3̂
5̂

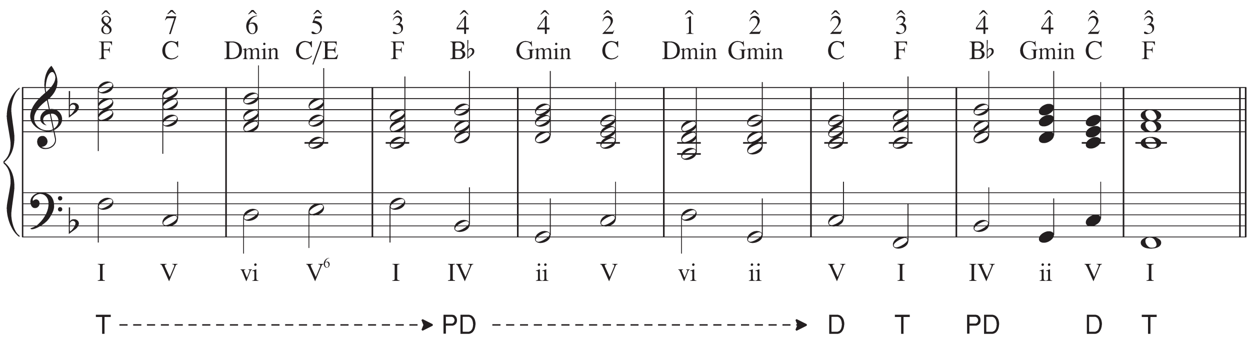

3
Amin G♯°/B
Amin/C Dmin
E F
Dmin B° E Amin
1̂
3̂
5̂


4
I .. 6 IV ii V .. 6 I
1̂
3̂
5̂


5
I vi ii V iii vi ii V I
1̂
3̂
5̂

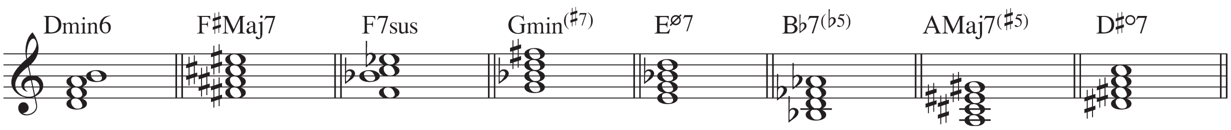

6
i V VI III iv iiᵒ V i
1̂
3̂
5̂
7
i iv6 VII III6 VI iiᵒ6 V i
1̂
3̂
5̂

Exercise 3.4

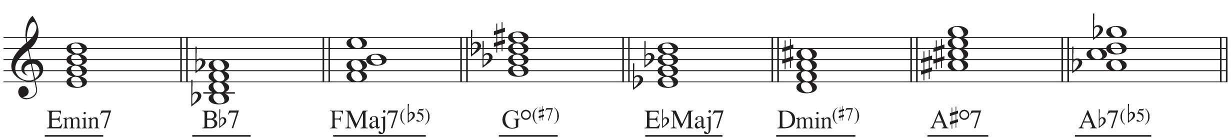


CHAPTER 4 FOUR-PART CHORDS

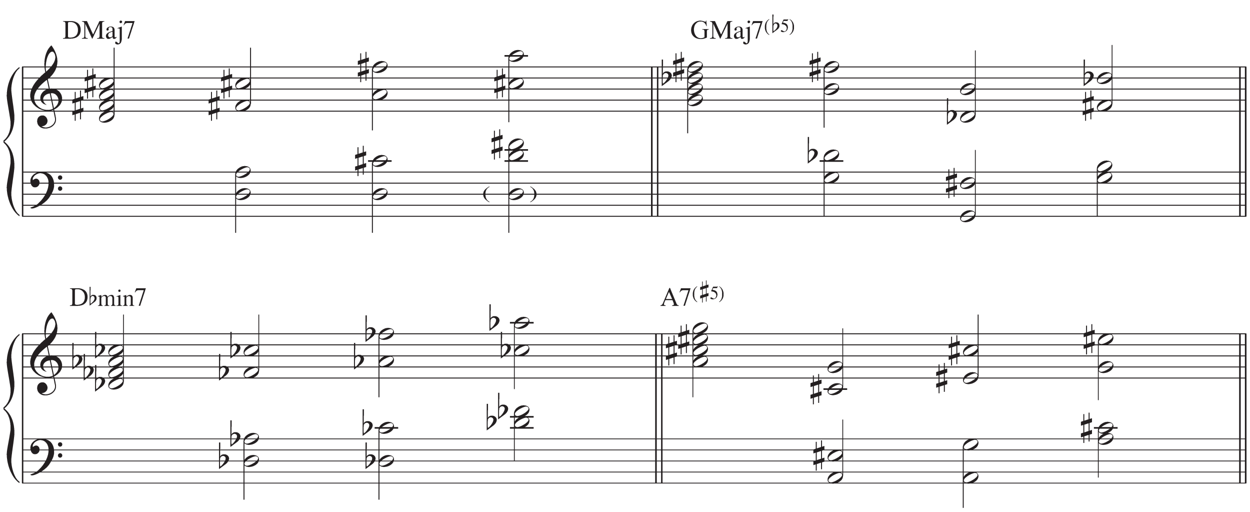
Exercise 4.1
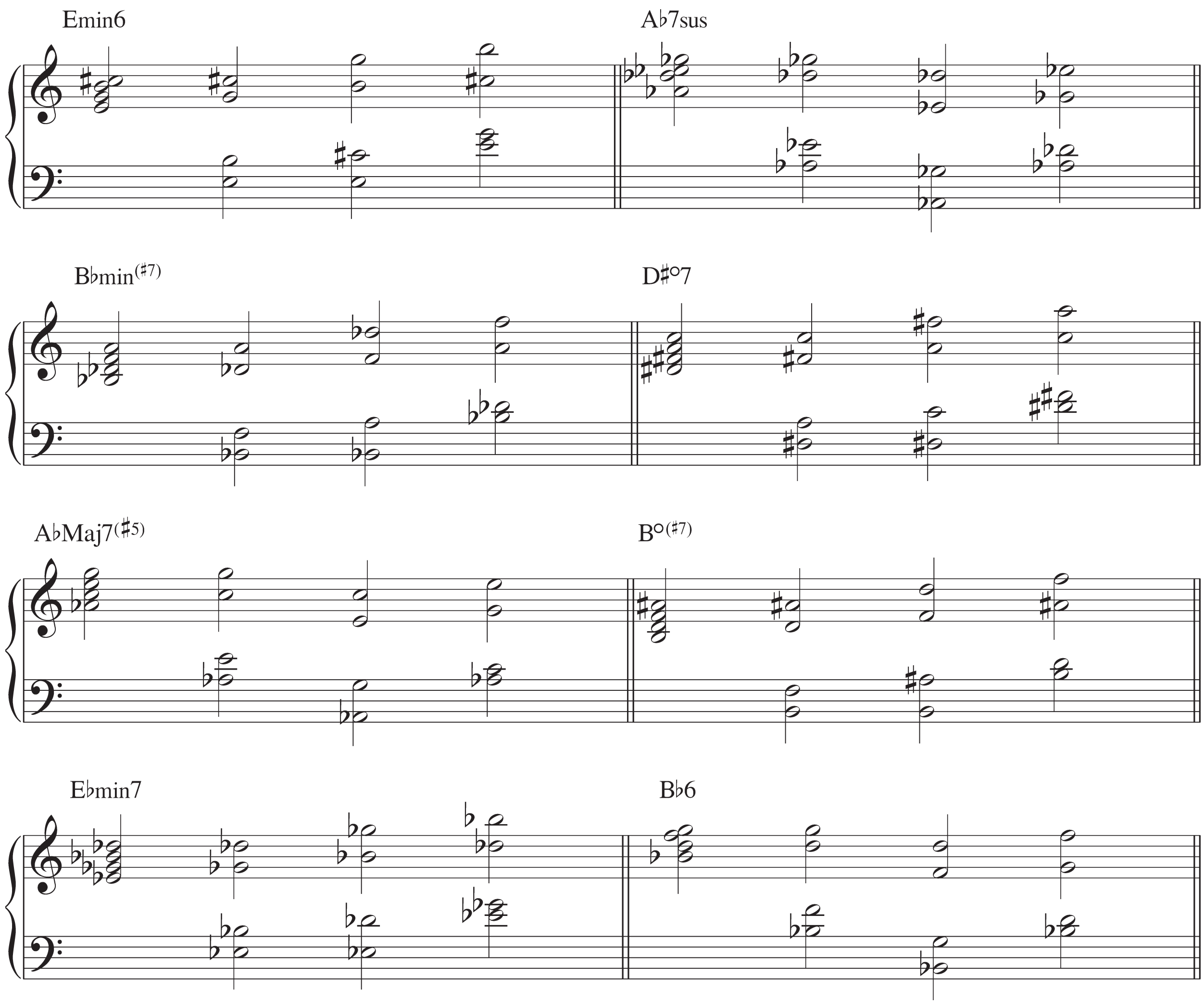


Exercise 4.2



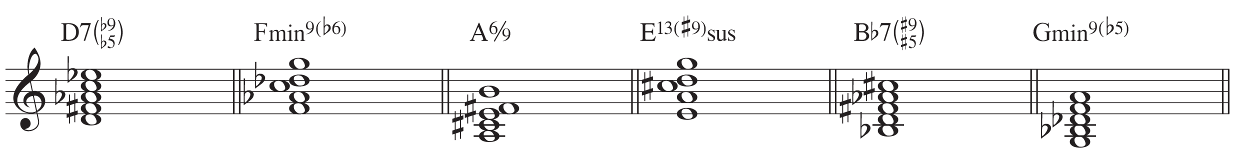
Exercise 4.3



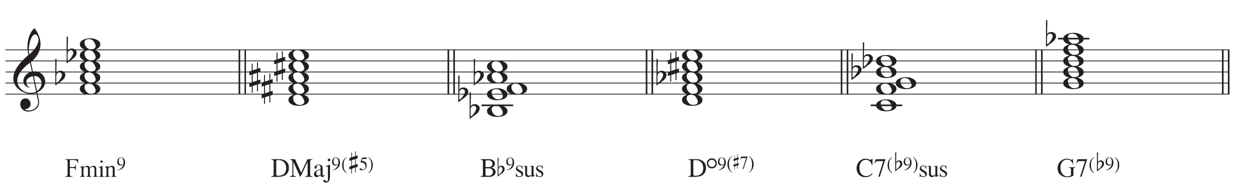


CHAPTER 5 FIVE-PART CHORDS
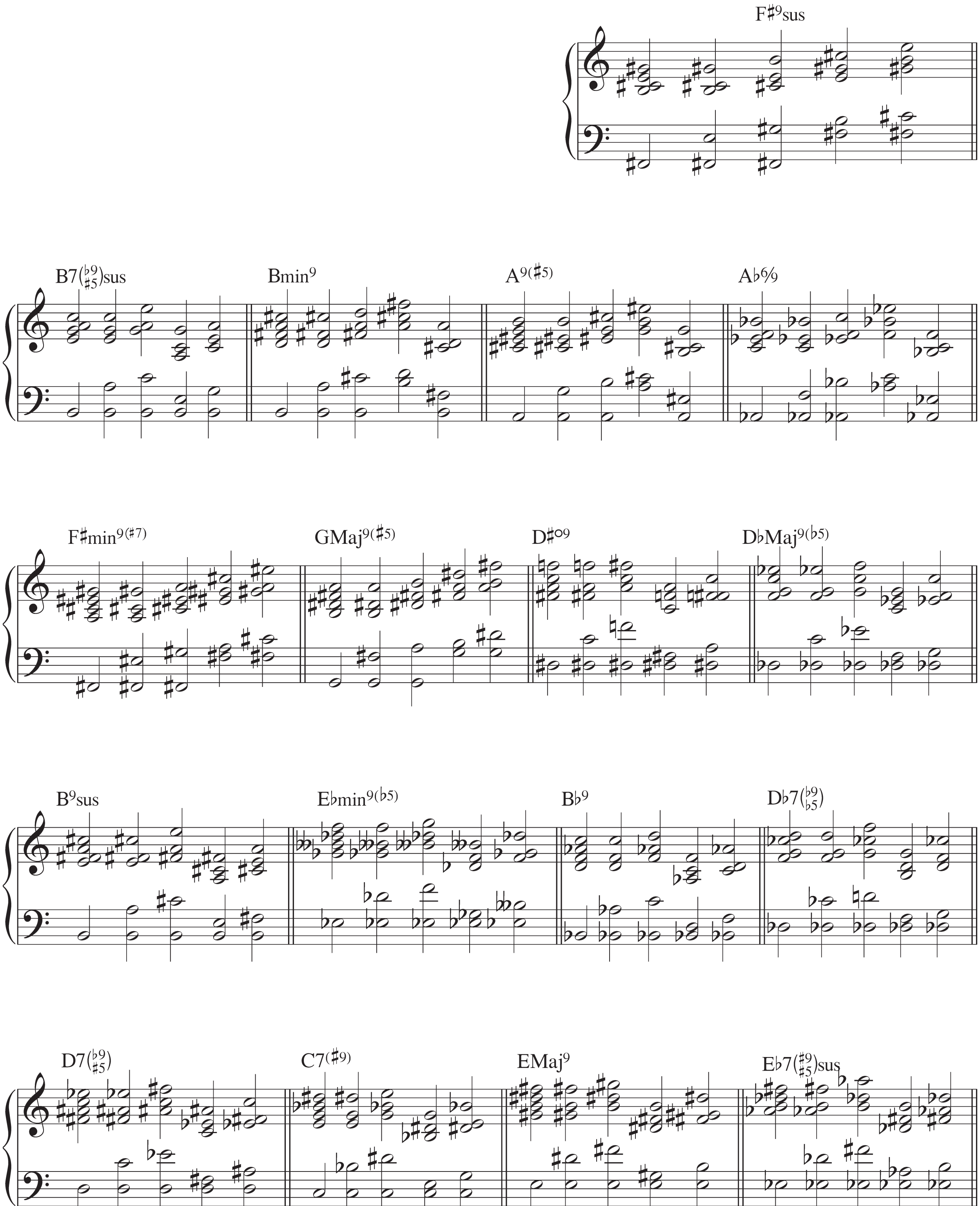
Exercise 5.1



Exercise 5.2

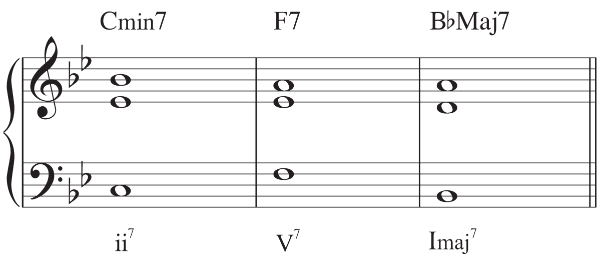


Exercise 5.3

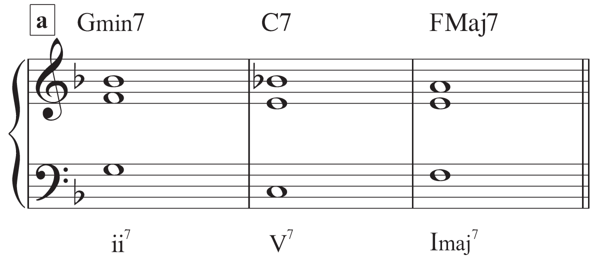

F♯9sus
B7(♭9 ♯5)sus
Bmin9
A9(♯5)
A♭6/9
F♯min9(♯7)
GMaj9(♯5)
D♯o9
D♭Maj9(♭5)
B9sus
E♭min9(♭5)
B♭9
D♭7(♭9 ♭5)
D7(♭9 ♯5)
C7(♯9)
EMaj9
E♭7(♯9 ♯5)sus

CHAPTER 6 THE II–V–I PROGRESSION

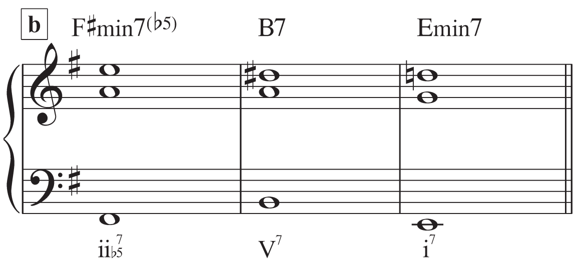
Exercise 6.1



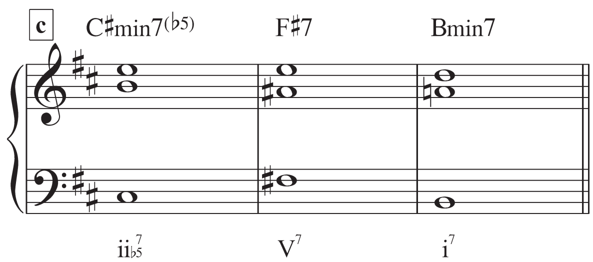
a



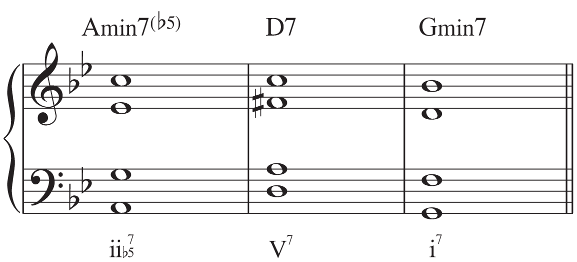
b



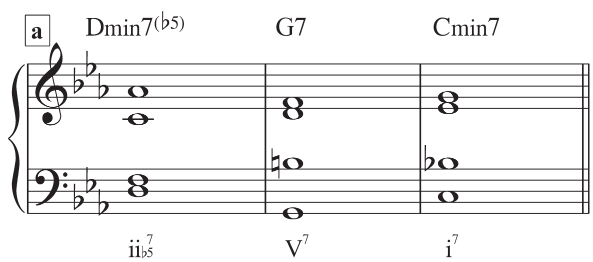
c



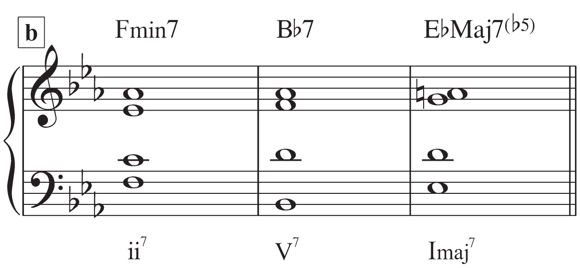
Exercise 6.2



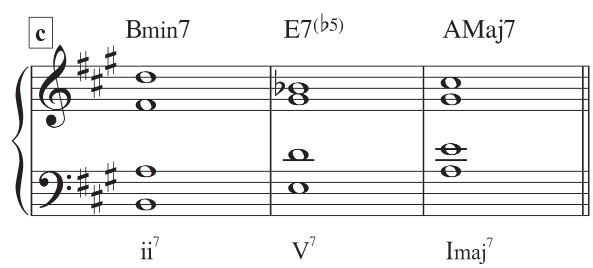
a



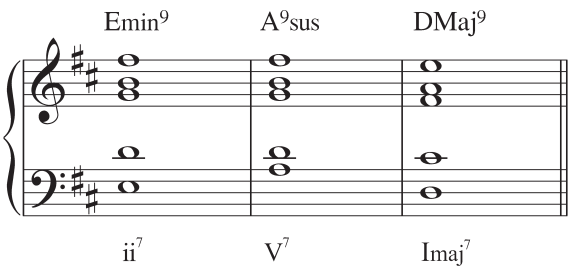
b



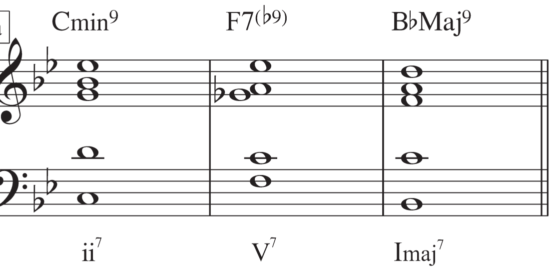
c



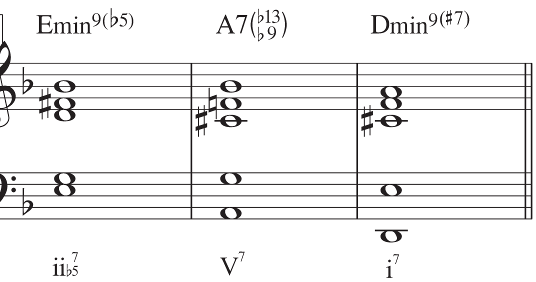
Exercise 6.3



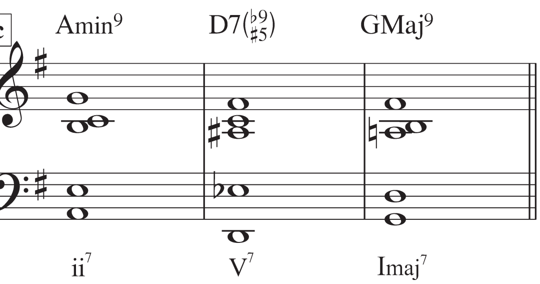
a



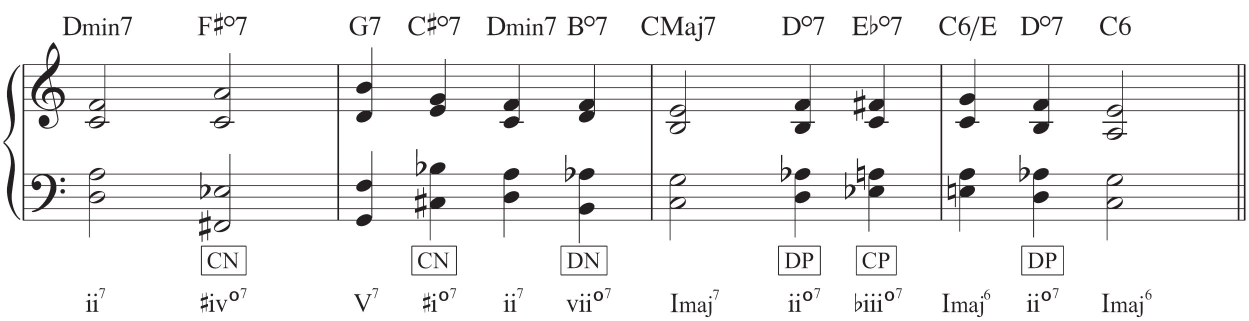
b



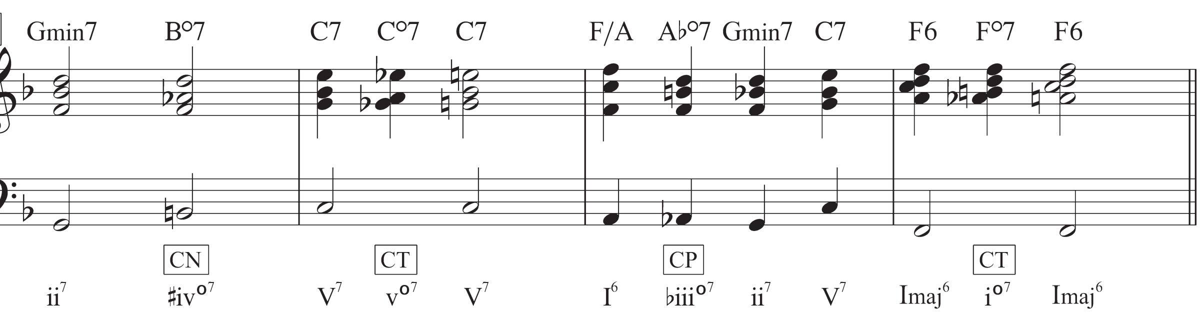
c

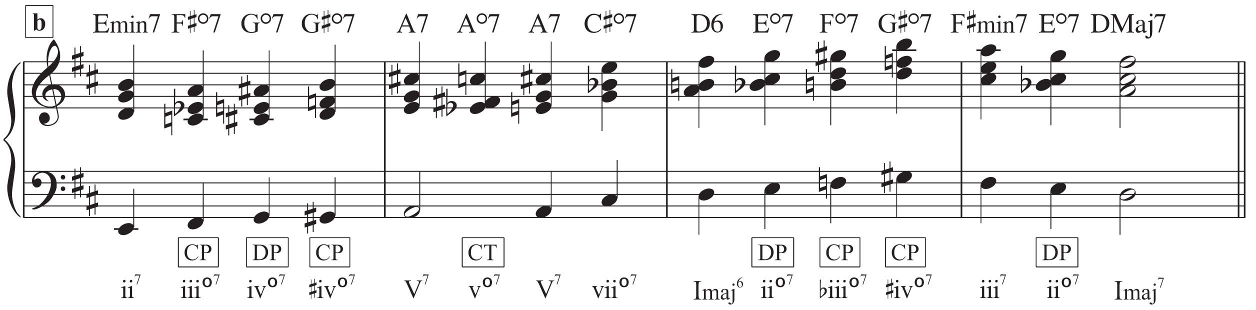


Exercise 6.4
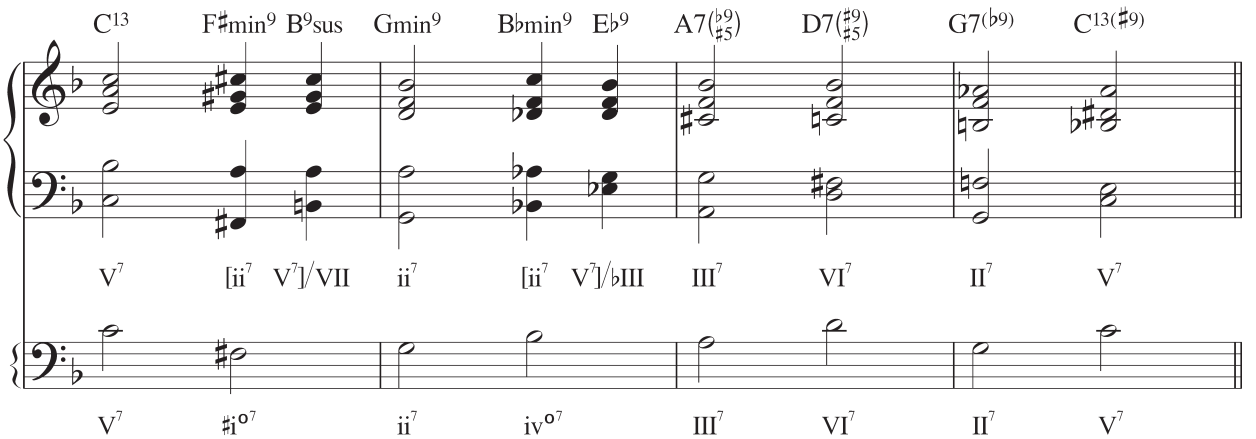


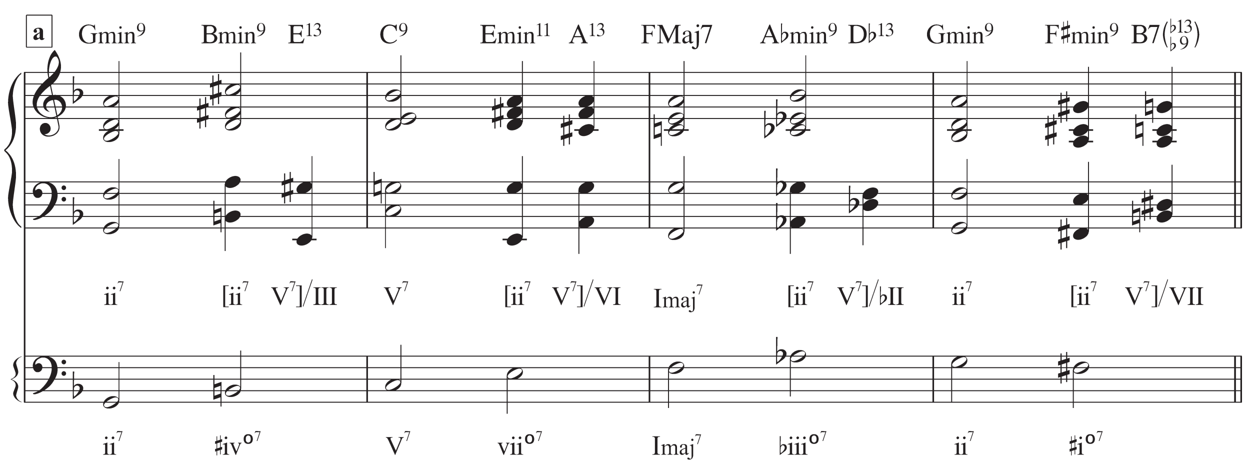
a




b
Emin7 F♯°7 G°7 G♯°7 A7 A°7 A7 C♯°7 D6 E°7 F°7 G♯°7 F♯min7 E°7 DMaj7
CP DP CP CT DP CP CP DP
ii7 iiio7 ivo7 ♯ivo7 V7 vo7 V7 viio7 Imaj6 iio7 ♭iiio7 ♯ivo7 iii7 iio7 Imaj7

Exercise 6.5

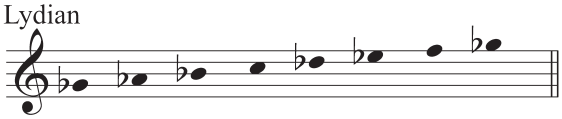

C13 F♯min9 B9sus Gmin9 B♭min9 E♭9 A7(♭9 ♯5) D7(♯9 ♯5) G7(♭9) C13(♯9)
V7 [ii7 V7]/VII ii7 [ii7 V7]/♭III III7 VI7 II7 V7
V7 ♯io7 ii7 ivo7 III7 VI7 II7 V7


a
Gmin9 Bmin9 E13 C9 Emin11 A13 FMaj7 A♭min9 D♭13 Gmin9 F♯min9 B7(♭13 ♭9)
ii7 [ii7 V7]/III V7 [ii7 V7]/VI Imaj7 [ii7 V7]/♭II ii7 [ii7 V7]/VII
ii7 ♯ivo7 V7 viio7 Imaj7 ♭iiio7 ii7 ♯io7

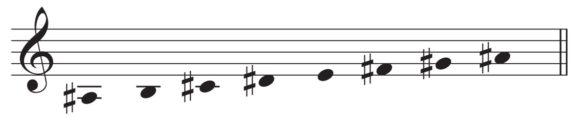
CHAPTER 7 MODES

Exercise 7.1

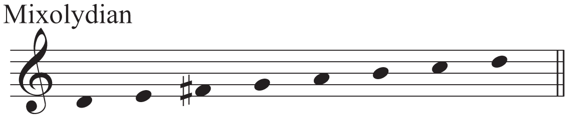
Lydian



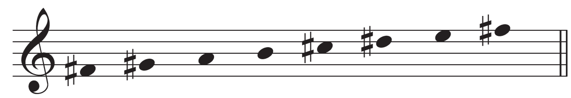
Locrian
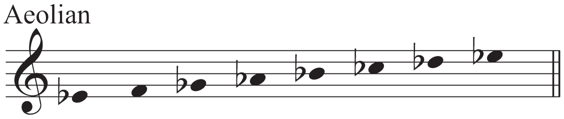


Mixolydian



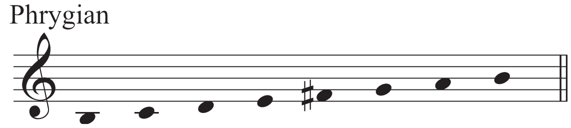
Dorian



Aeolian

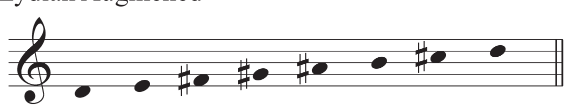


Phrygian
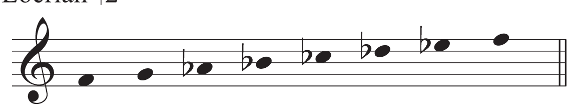


Exercise 7.2
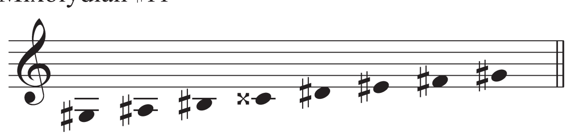
Lydian Augmened



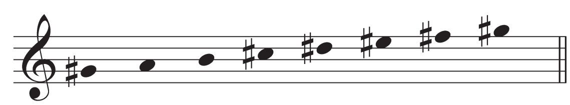
Locrian ♮2



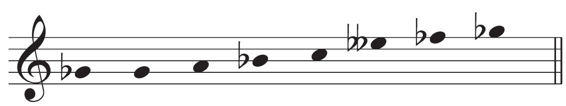
Mixolydian ♯11



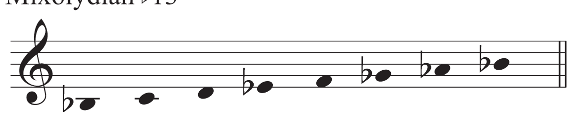
Dorian ♭2



Altered

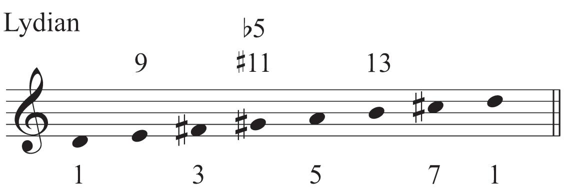


Mixolydian ♭13

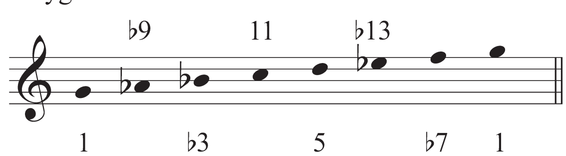


Exercise 7.3

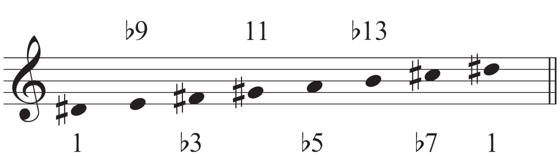
Lydian



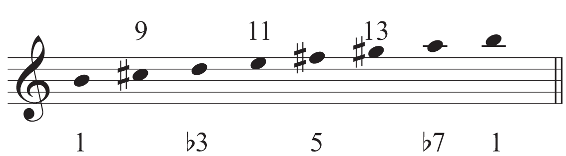
Phrygian



Locrian

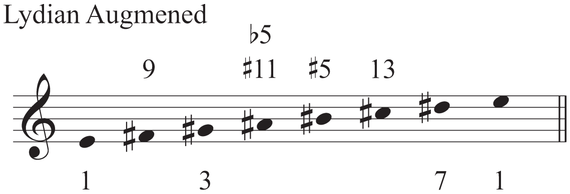


Dorian

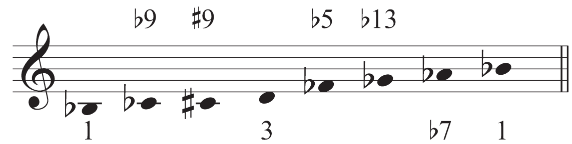


Exercise 7.4

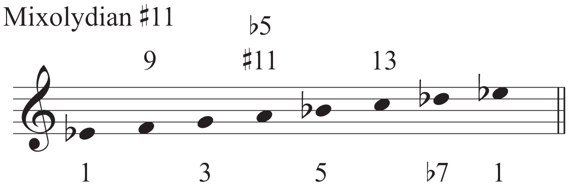
Lydian Augmened



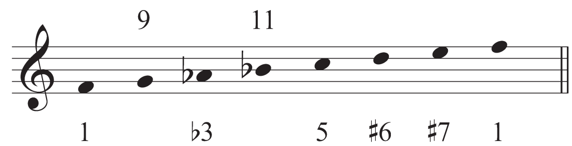
Altered



Mixolydian ♯11
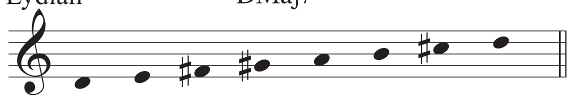


Melodic Minor
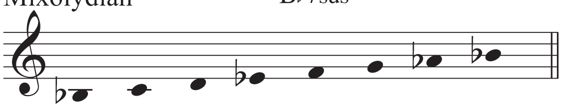


CHAPTER 8 CHORD–SCALE THEORY

Exercise 8.1
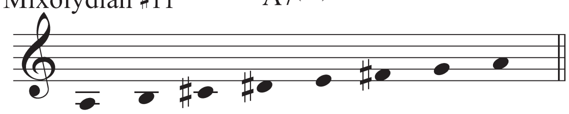
Lydian DMaj7(♭5)



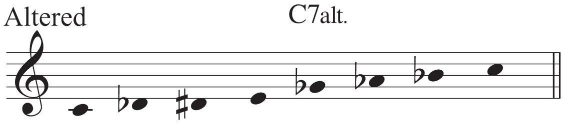
Mixolydian B♭7sus



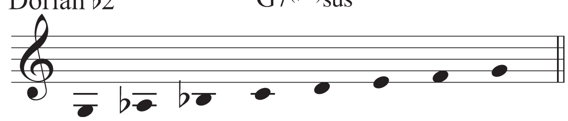
Mixolydian ♯11 A7(♭5)



Altered C7alt.

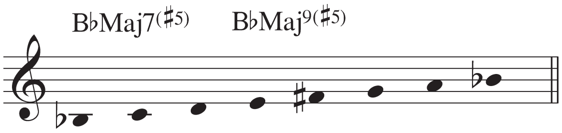


Dorian ♭2 G7(♭9)sus



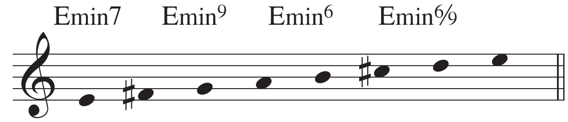
Exercise 8.2

B♭Maj7(♯5) B♭Maj9(♯5)
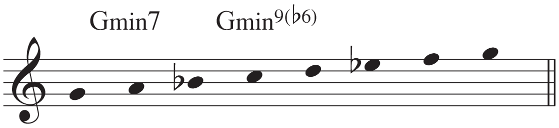


Lydian Augmented

Emin7 Emin9 Emin6 Emin6/9



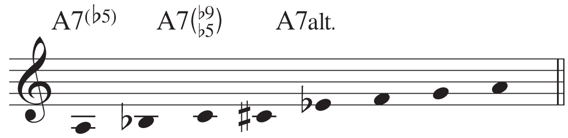
Dorian

Gmin7 Gmin9(♭6)

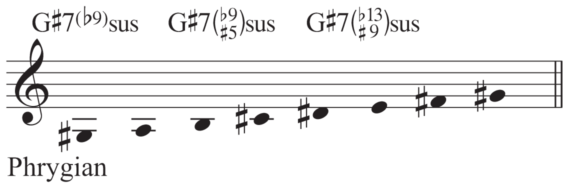


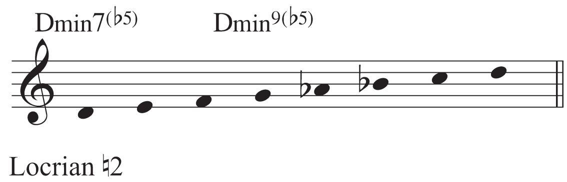
Aeolian

A7(♭5) A7(♭9 ♭5) A7alt.
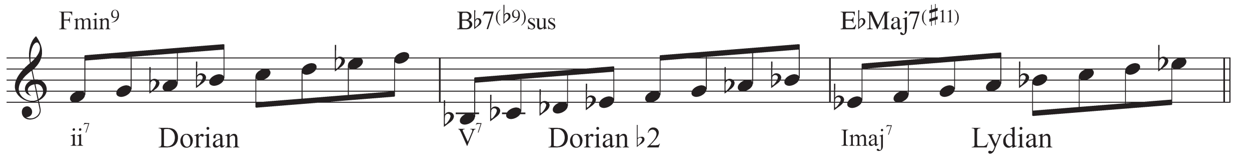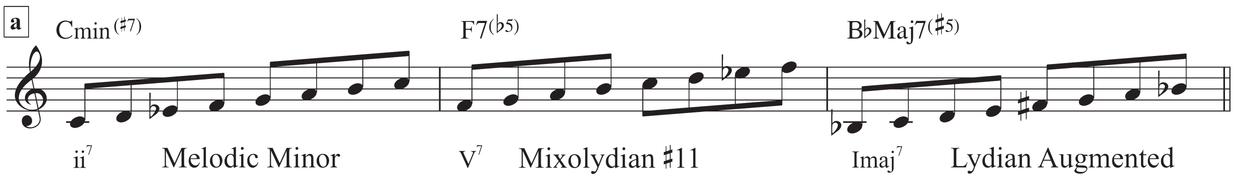


Altered
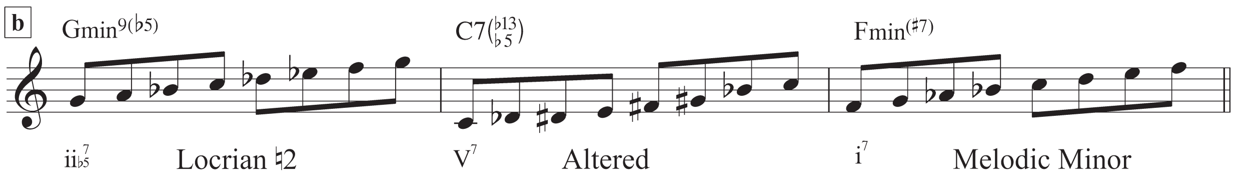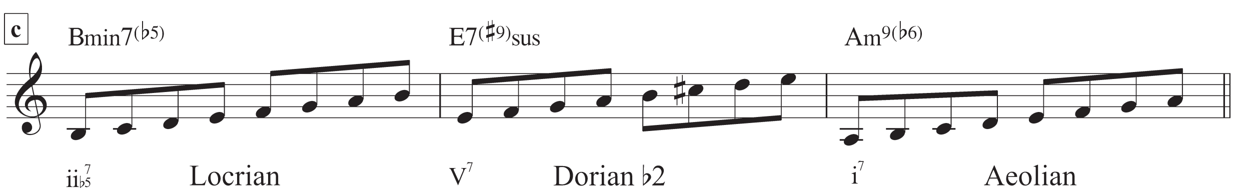




Exercise 8.3

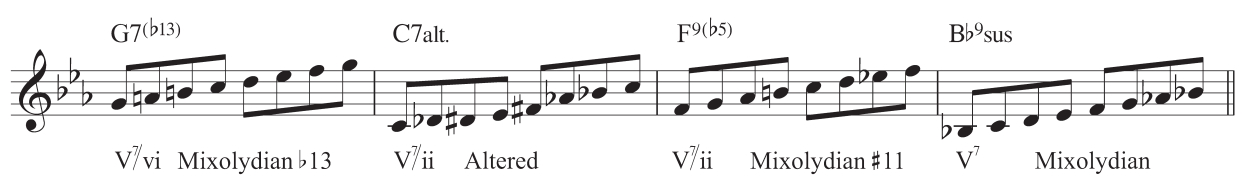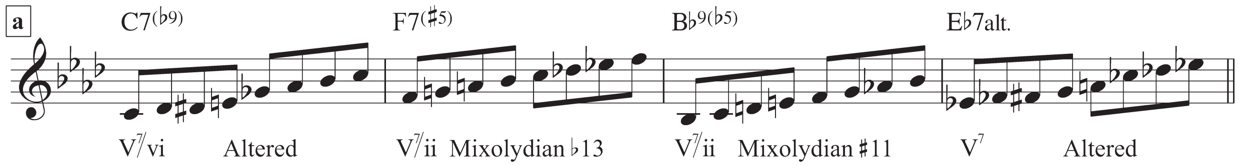




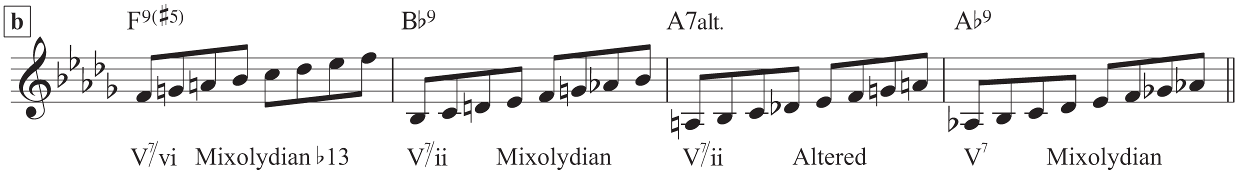




Exercise 8.4
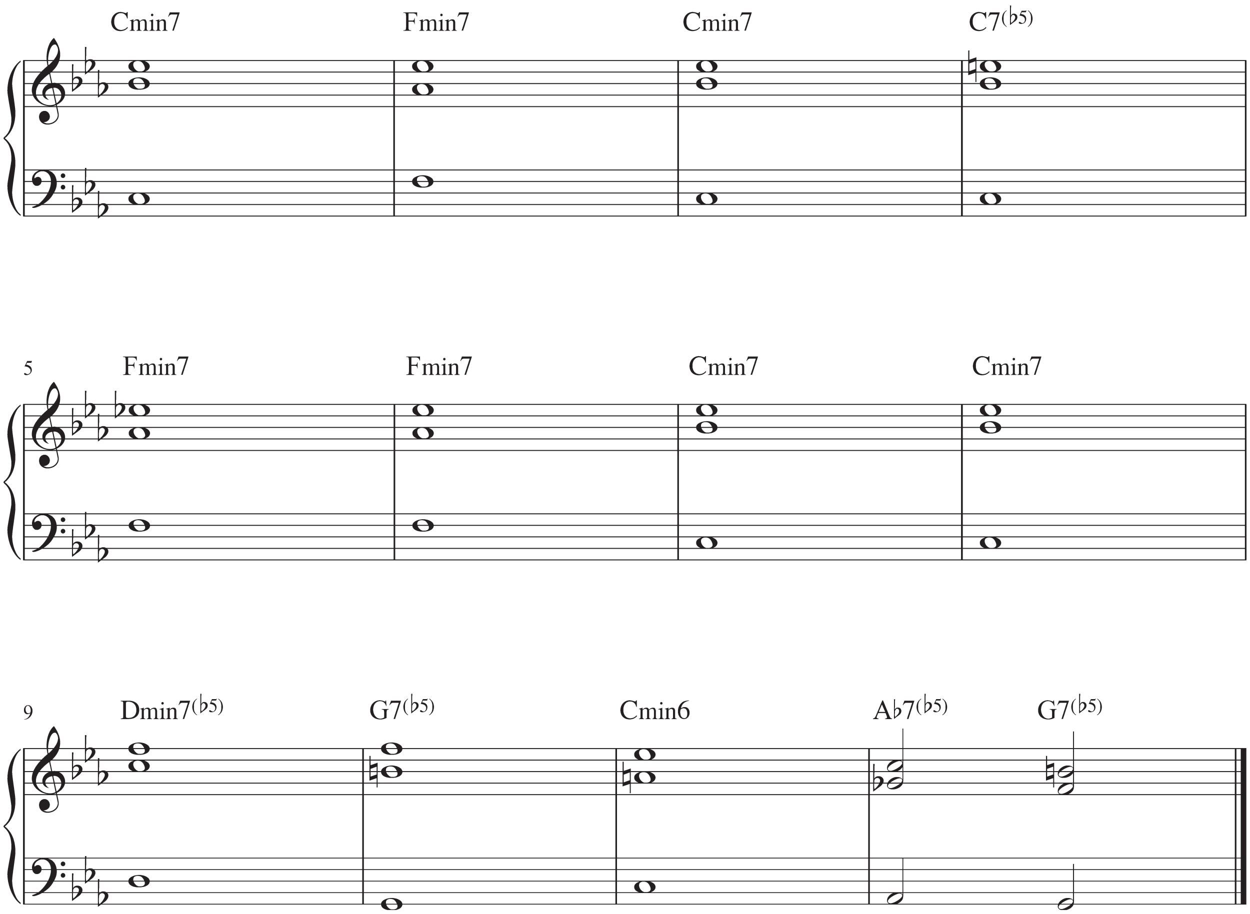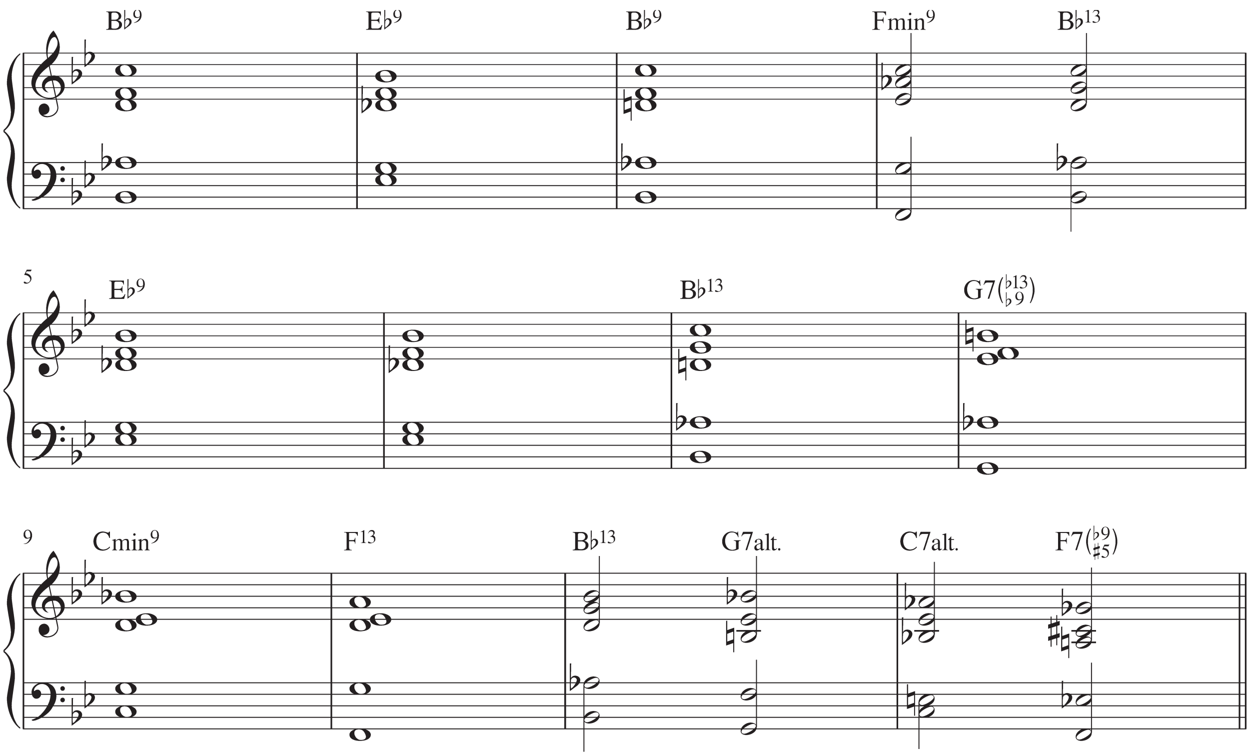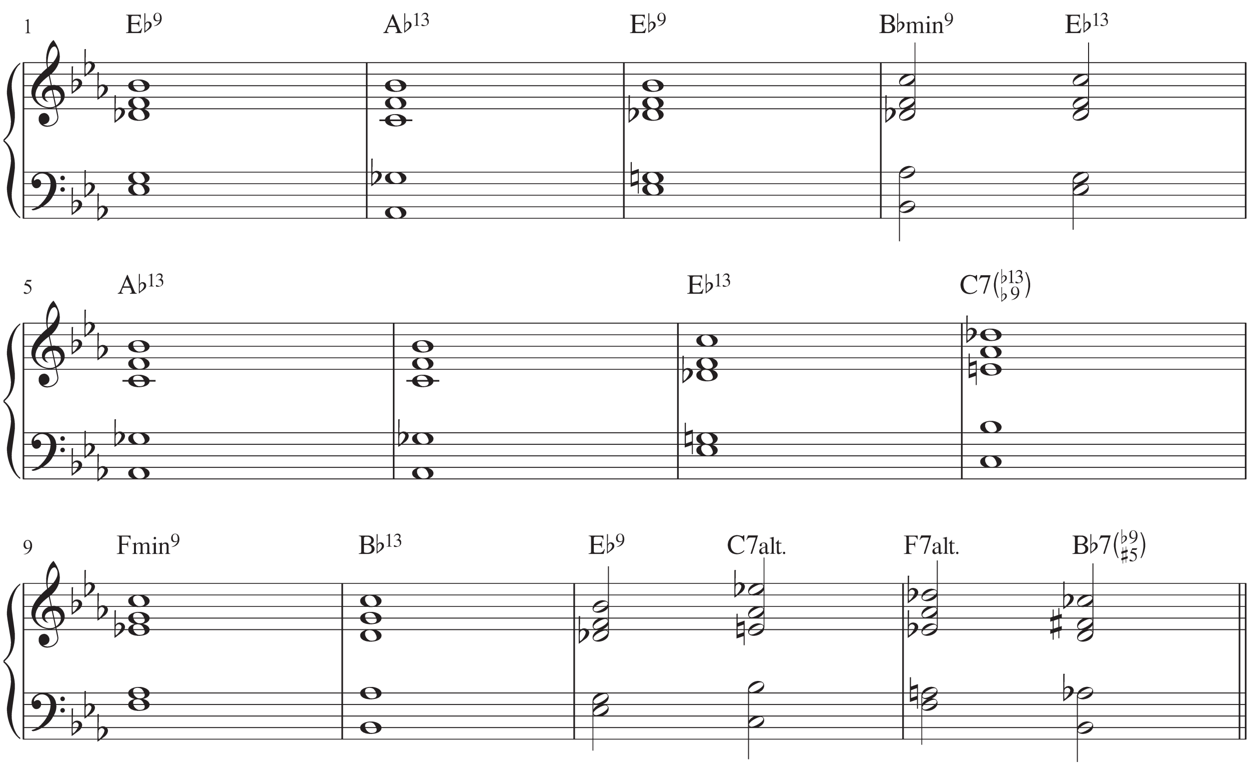






CHAPTER 9 THE BLUES

Exercise 9.1

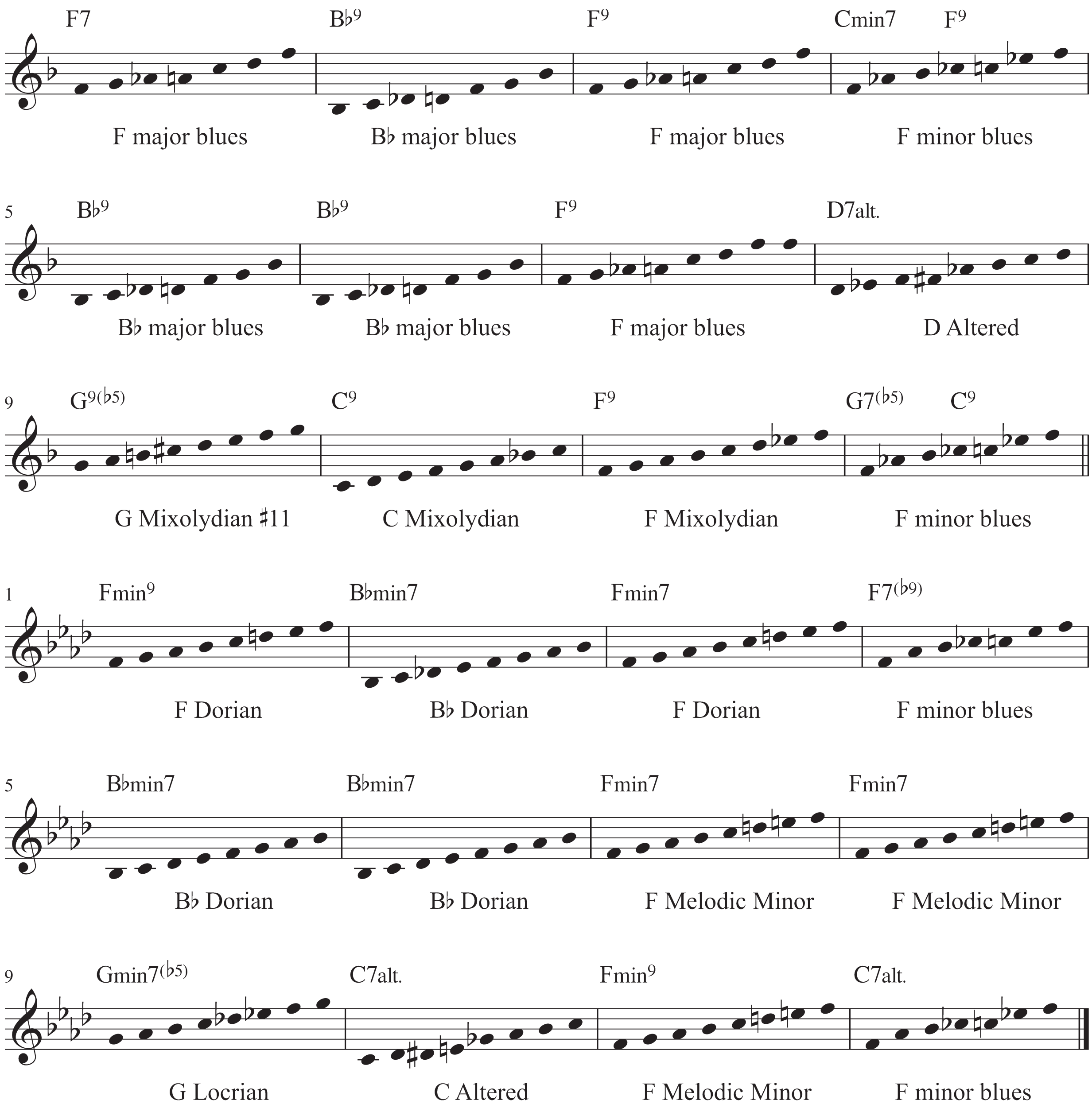


Exercise 9.2


B♭9
E♭9
B♭9
Fmin9
B♭13
5
E♭9
B♭13
G7(♭13 ♭9)
9
Cmin9
F13
B♭13
G7alt.
C7alt.
F7(♭9 ♯5)


1
E♭9
A♭13
E♭9
B♭min9
E♭13
5
A♭13
E♭13
C7(♭13 ♭9)
9
Fmin9
B♭13
E♭9
C7alt.
F7alt.
B♭7(♭9 ♯5)

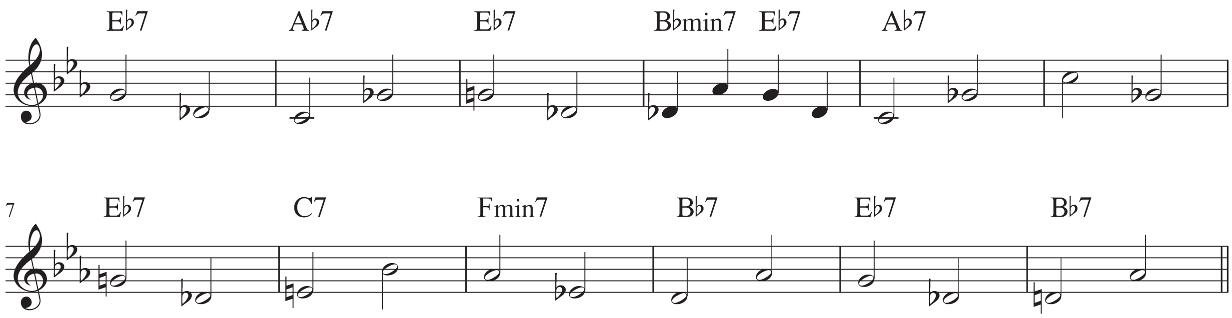
Exercise 9.3


F7
F major blues
B♭9
B♭ major blues
F9
F major blues
Cmin7 F9
F minor blues
5
B♭9
B♭ major blues
B♭9
B♭ major blues
F9
F major blues
D7alt.
D Altered
9
G9(♭5)
G Mixolydian ♯11
C9
C Mixolydian
F9
F Mixolydian
G7(♭5) C9
F minor blues
1
Fmin9
F Dorian
B♭min7
B♭ Dorian
Fmin7
F Dorian
F7(♭9)
F minor blues
5
B♭min7
B♭ Dorian
B♭min7
B♭ Dorian
Fmin7
F Melodic Minor
Fmin7
F Melodic Minor
9
Gmin7(♭5)
G Locrian
C7alt.
C Altered
Fmin9
F Melodic Minor
C7alt.
F minor blues
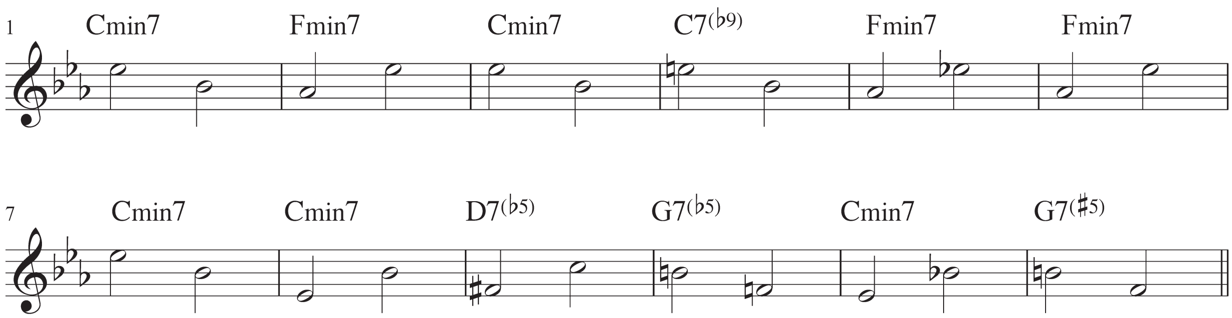
CHAPTER 10 IMPROVISATION

Exercise 10.2
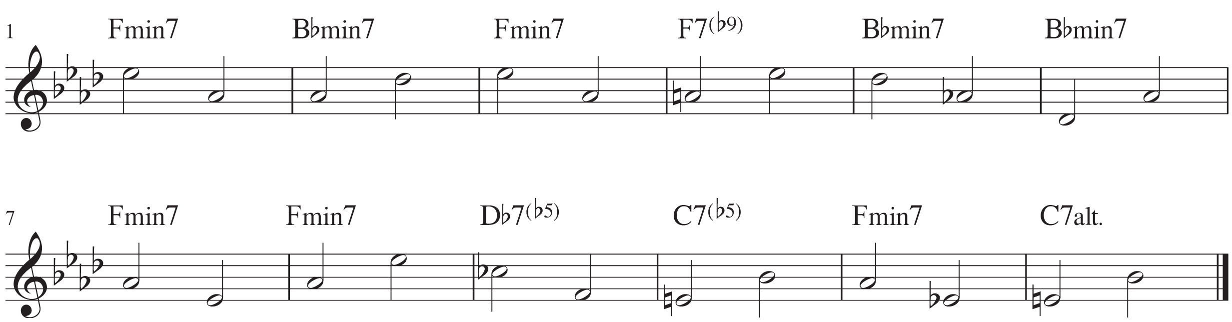
E♭ Blues



C Minor Blues

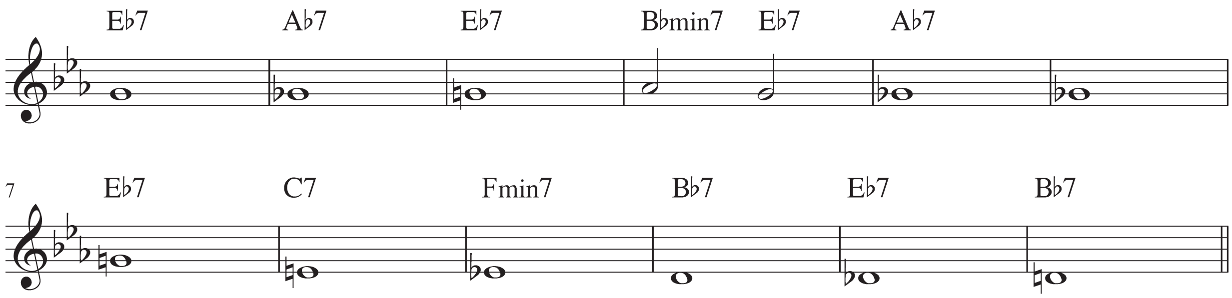


F Minor Blues

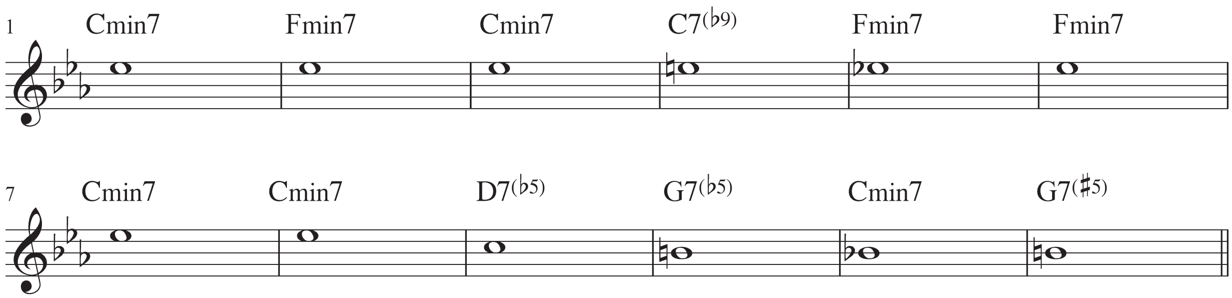


Exercise 10.3

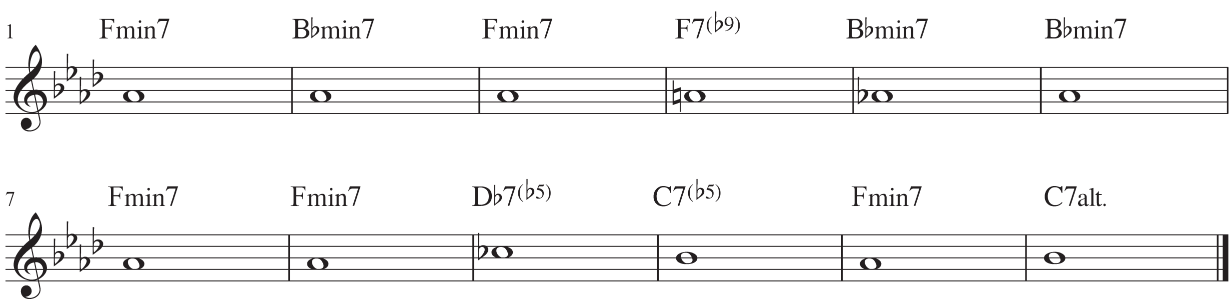
E♭ Blues



C Minor Blues
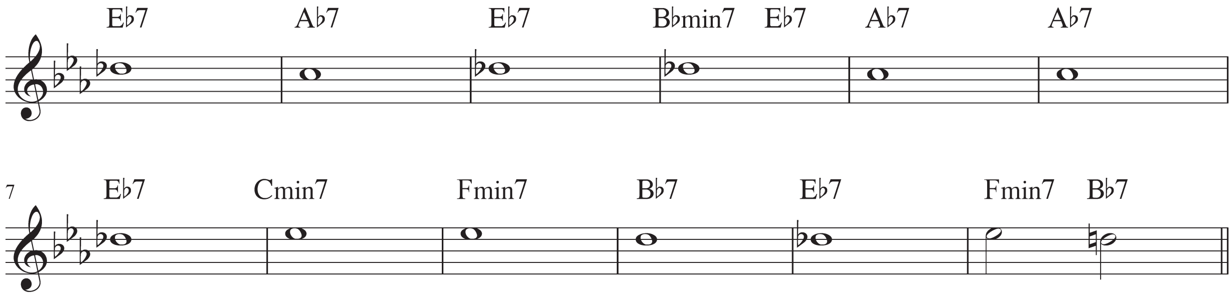


F Minor Blues

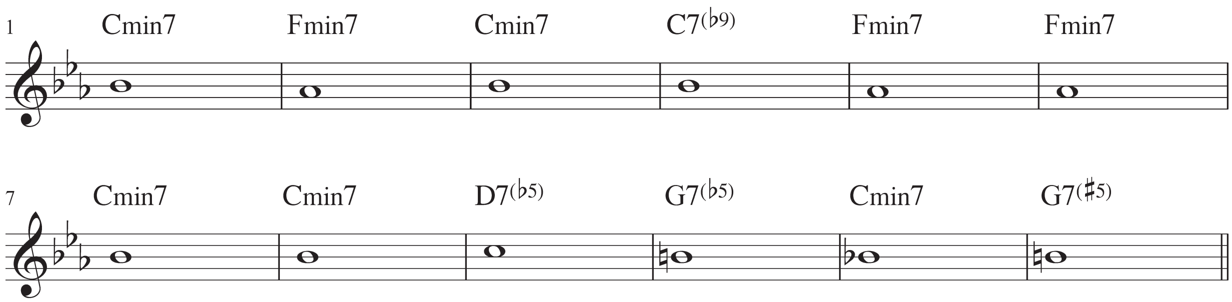


Exercise 10.4

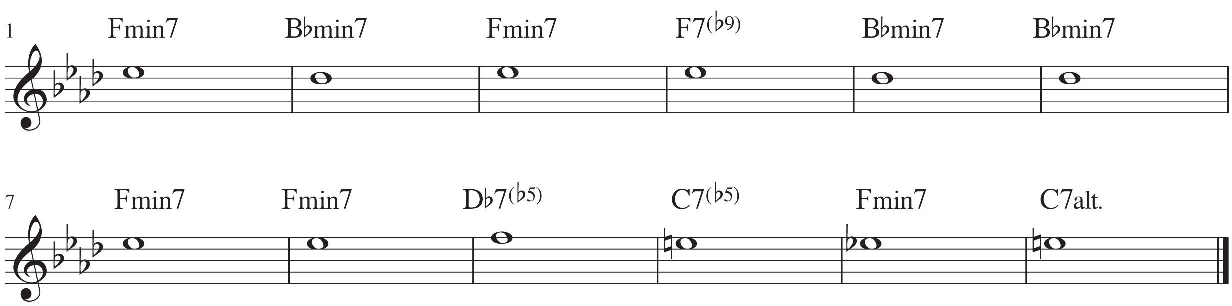
E♭ Blues



C Minor Blues
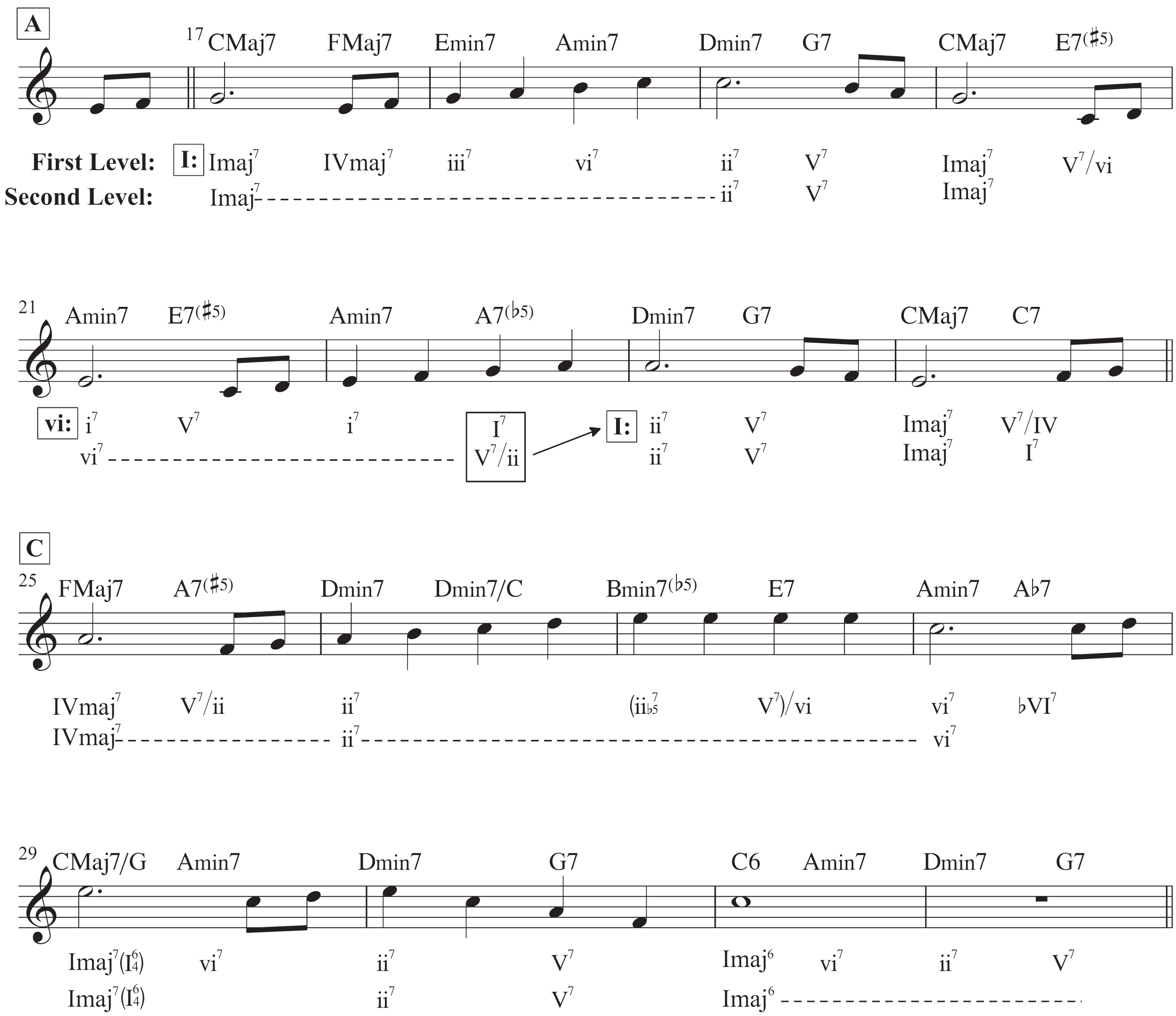


F Minor Blues



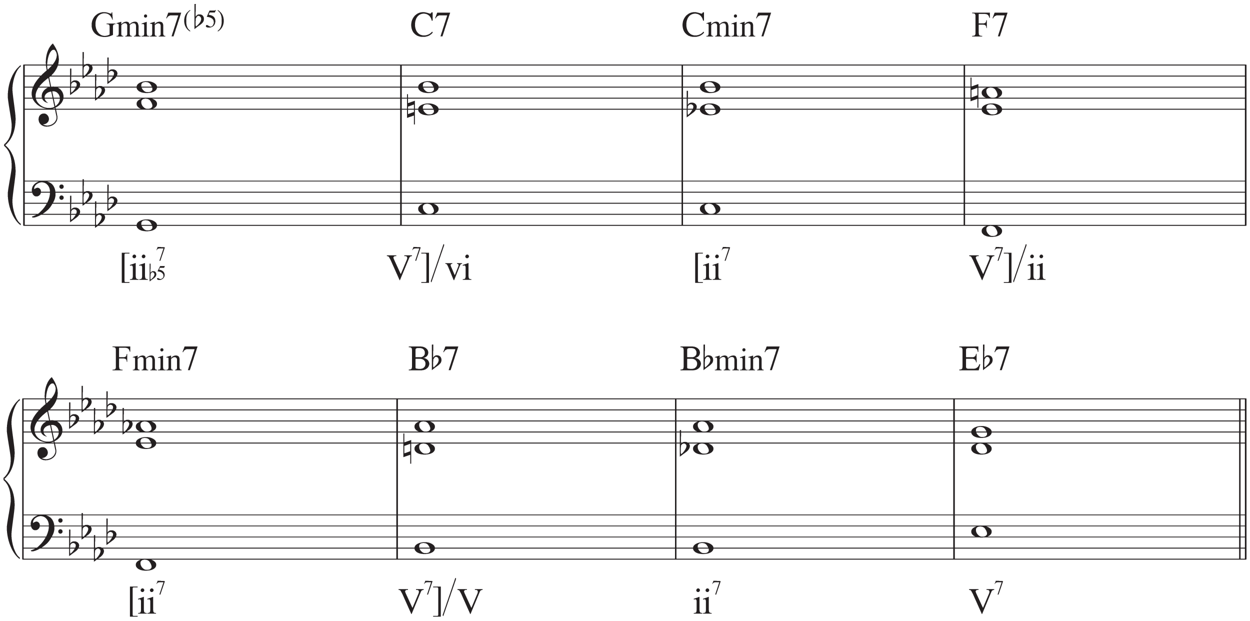
CHAPTER 11 JAZZ LEAD SHEETS

Exercise 11.1
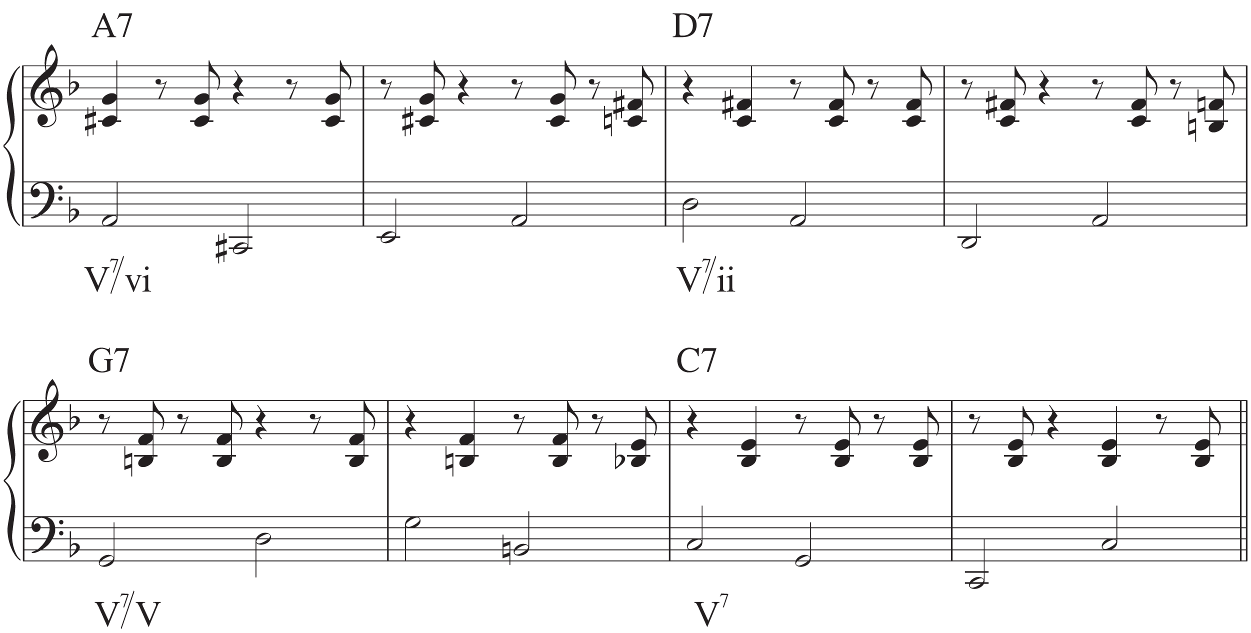


CHAPTER 12 KEYBOARD TEXTURES
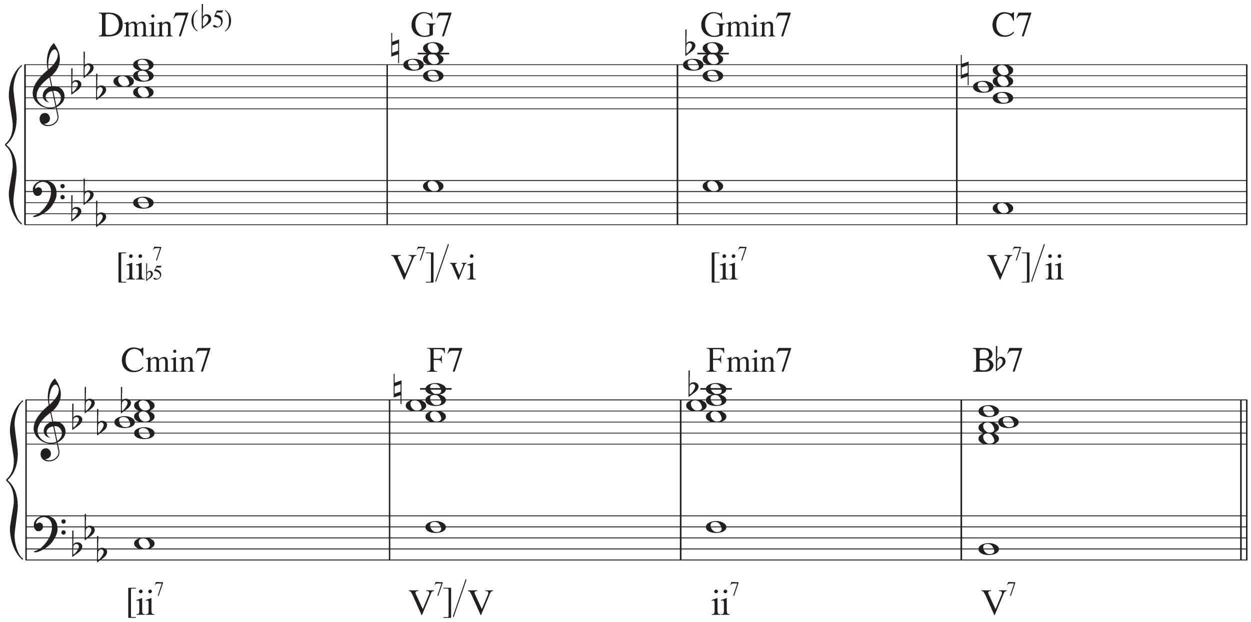
Exercise 12.1



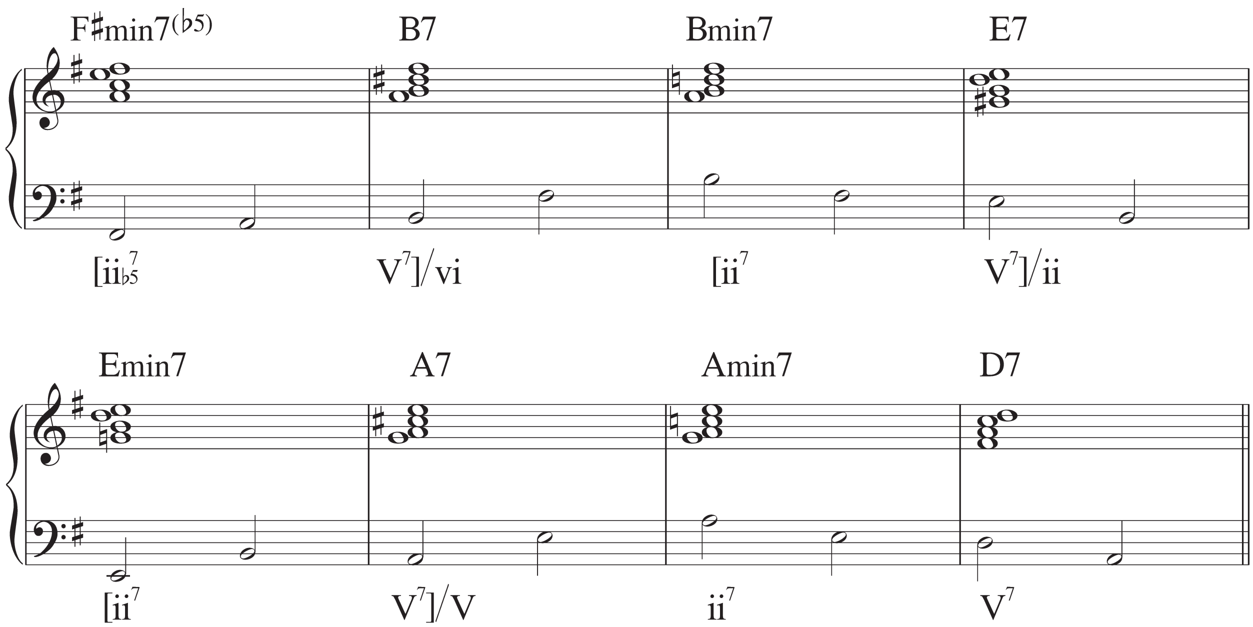
Exercise 12.2



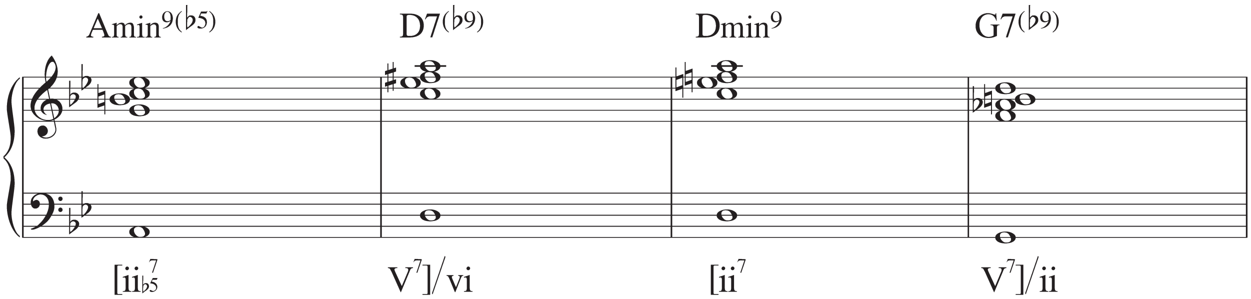
Exercise 12.3
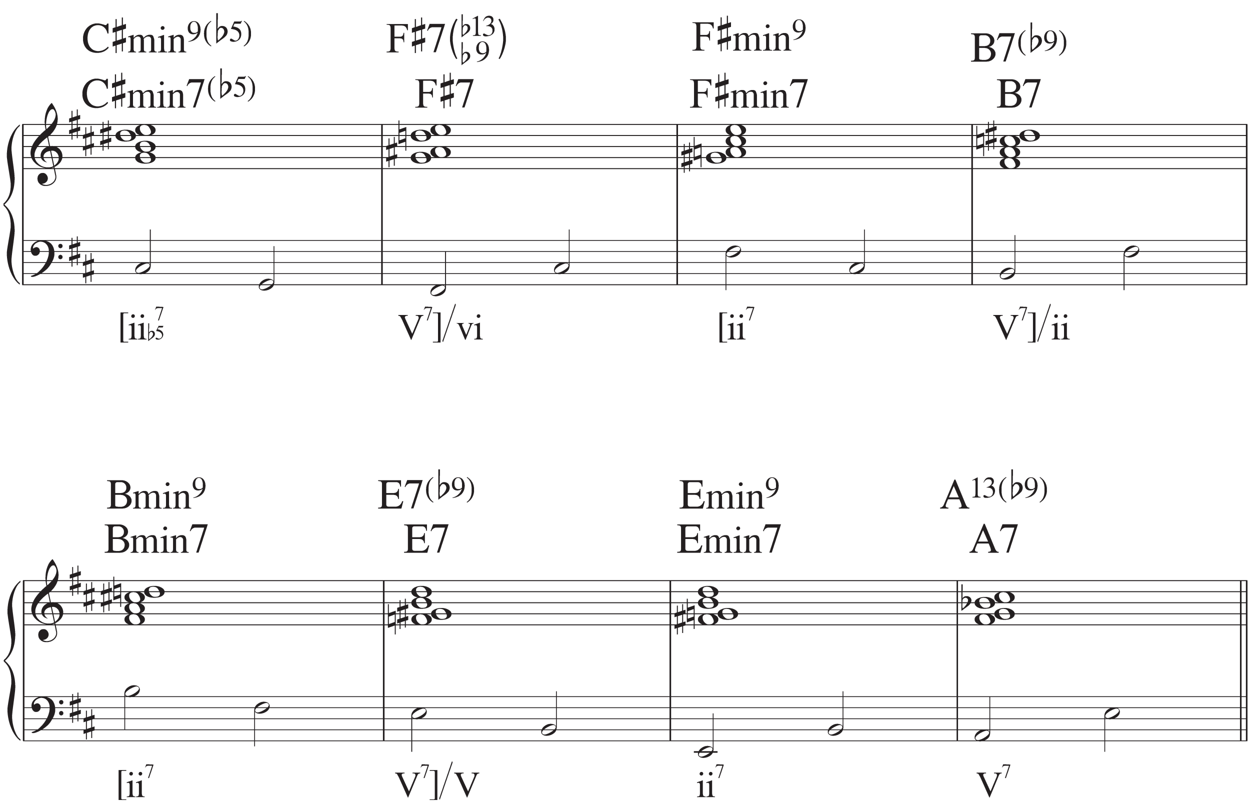


Exercise 12.4



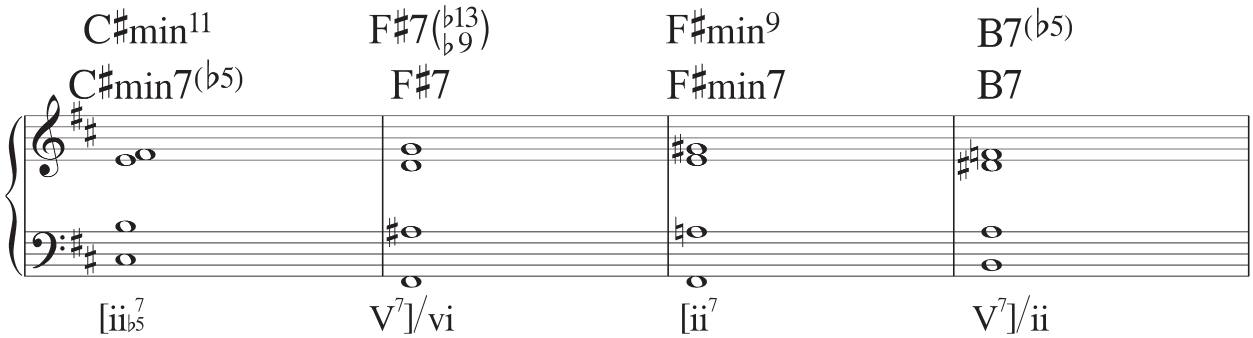
Exercise 12.5

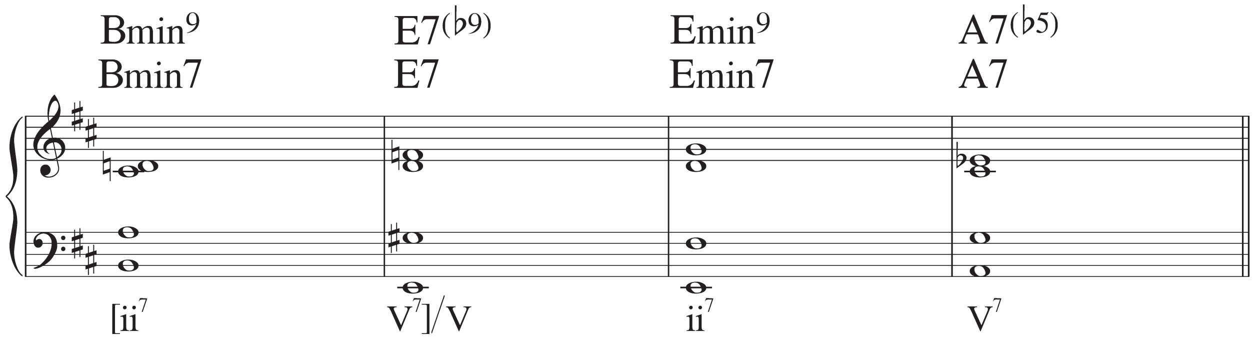


Exercise 12.6



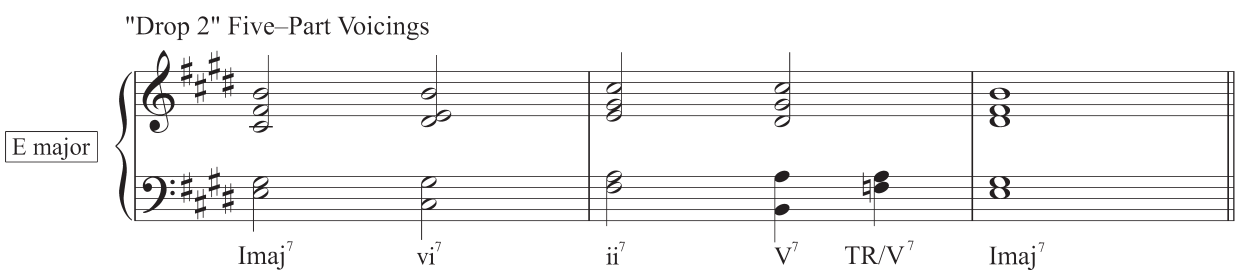
Exercise 12.7

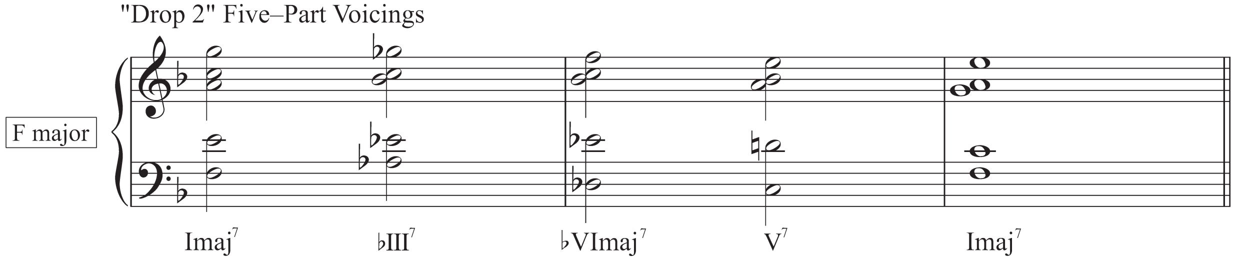




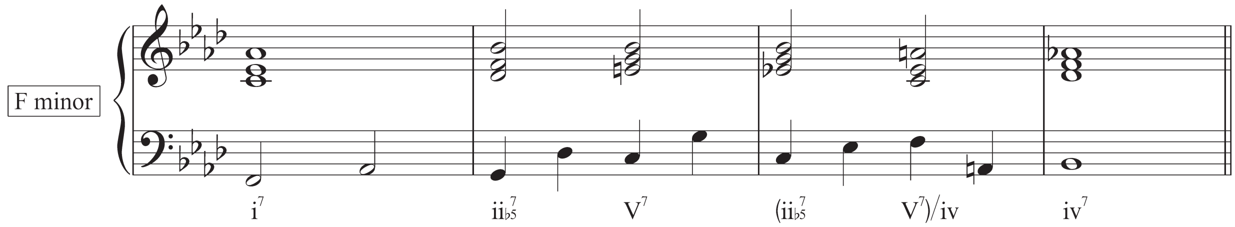
CHAPTER 13 IDIOMATIC JAZZ PROGRESSIONS

Exercise 13.1

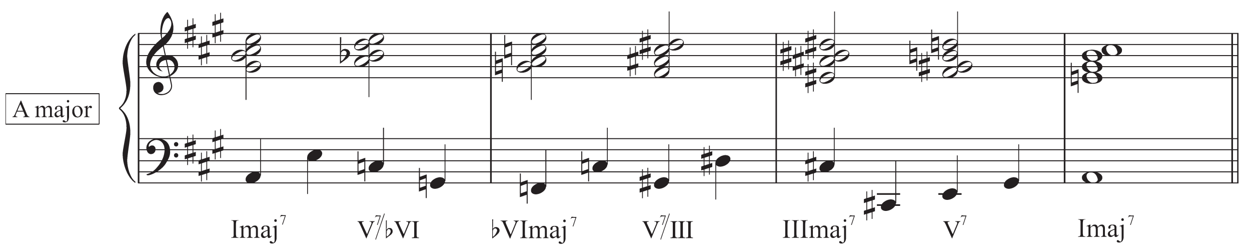




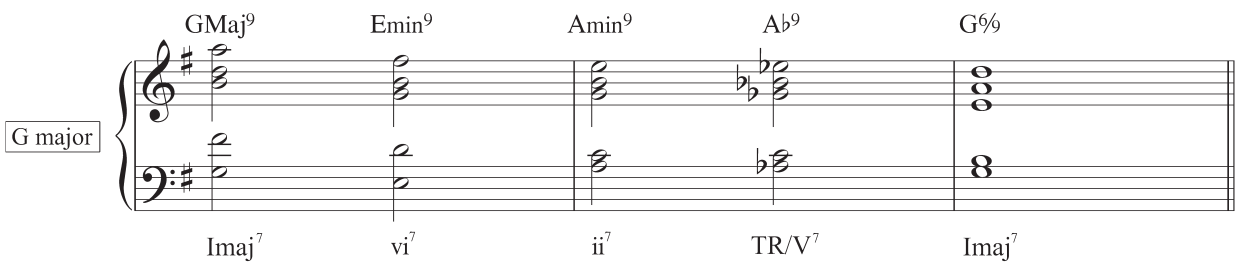
MODEL IV

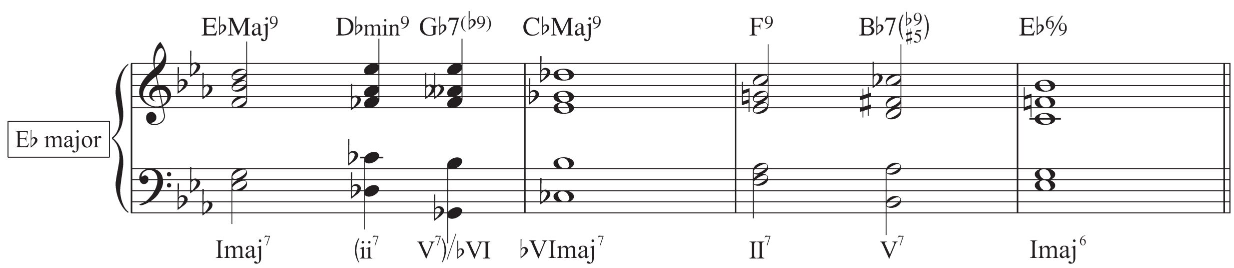


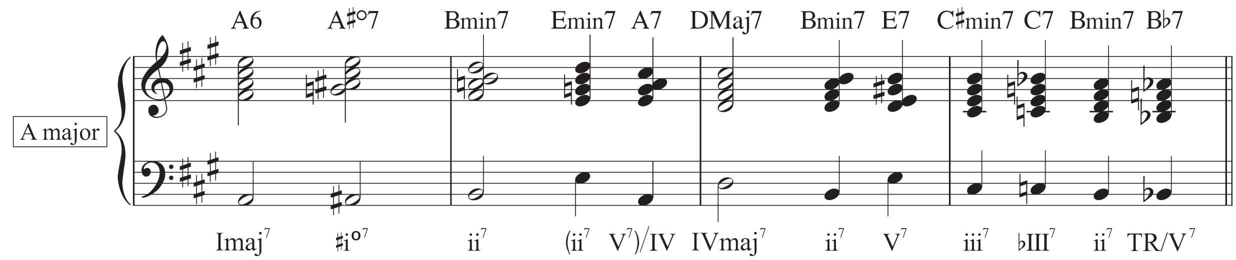
MODEL VI

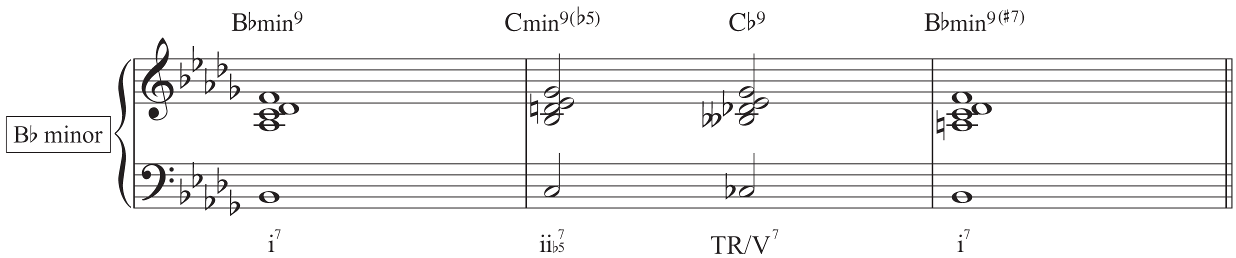


Exercise 13.2



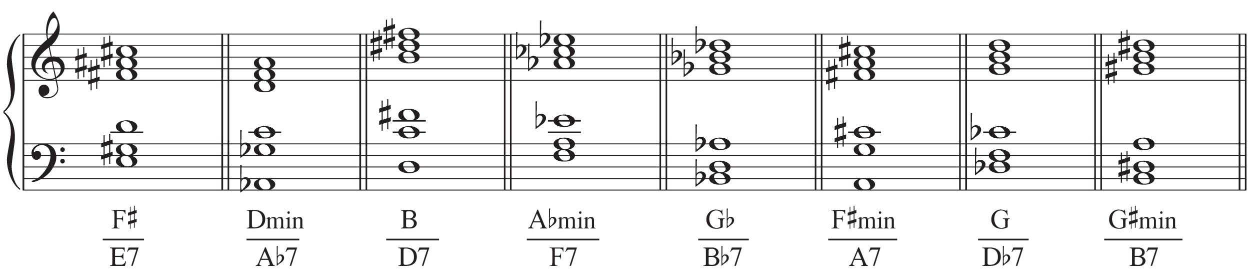




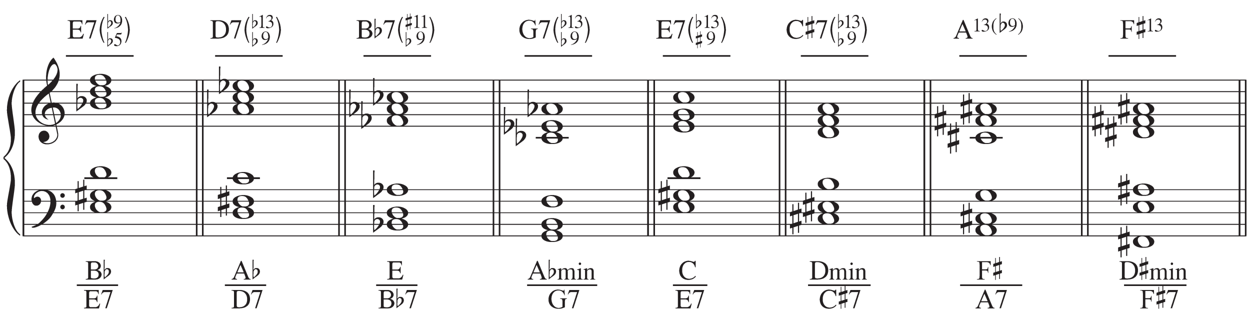


CHAPTER 14 VOICINGS

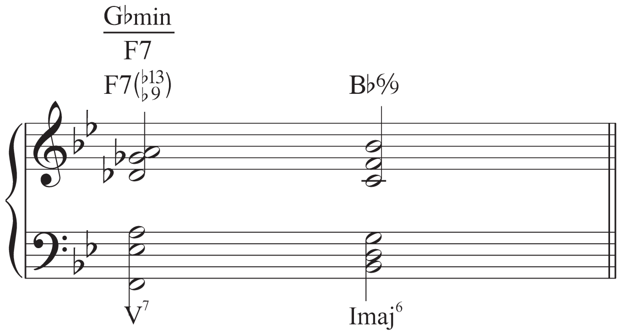
Exercise 14.1

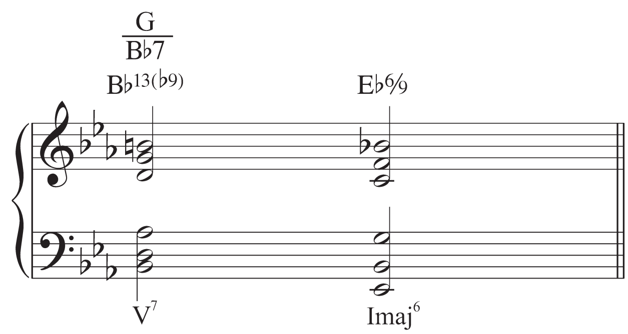


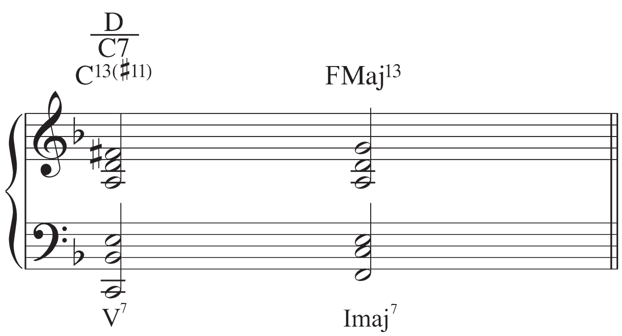
Exercise 14.2

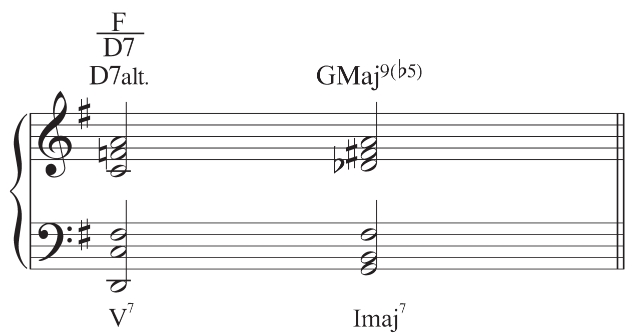


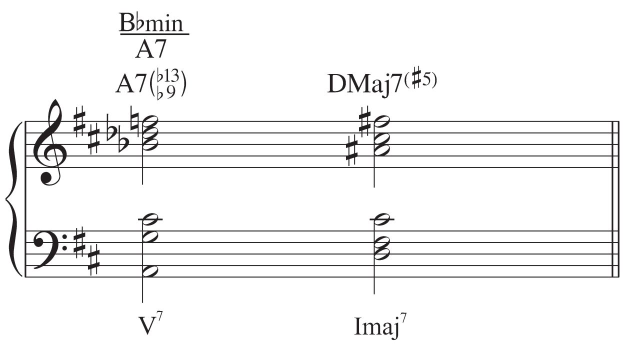
Exercise 14.3

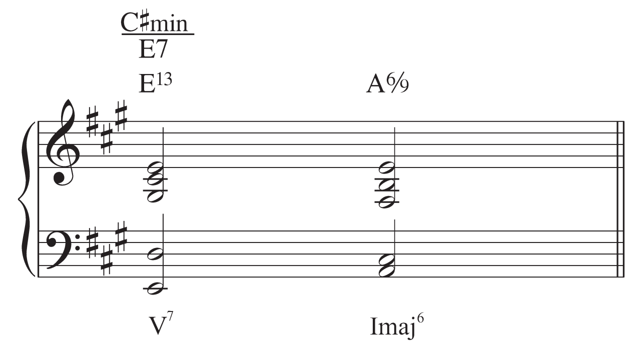


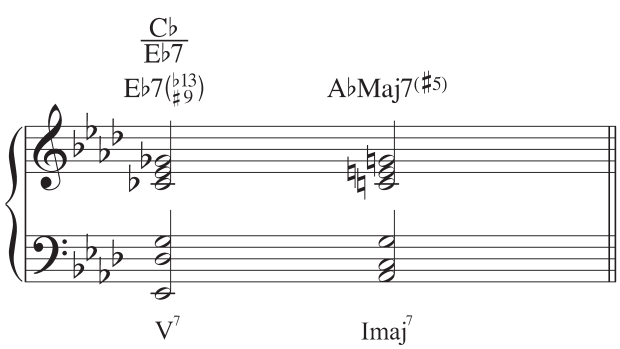


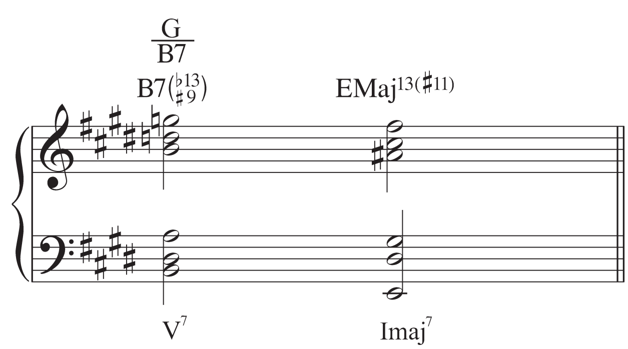




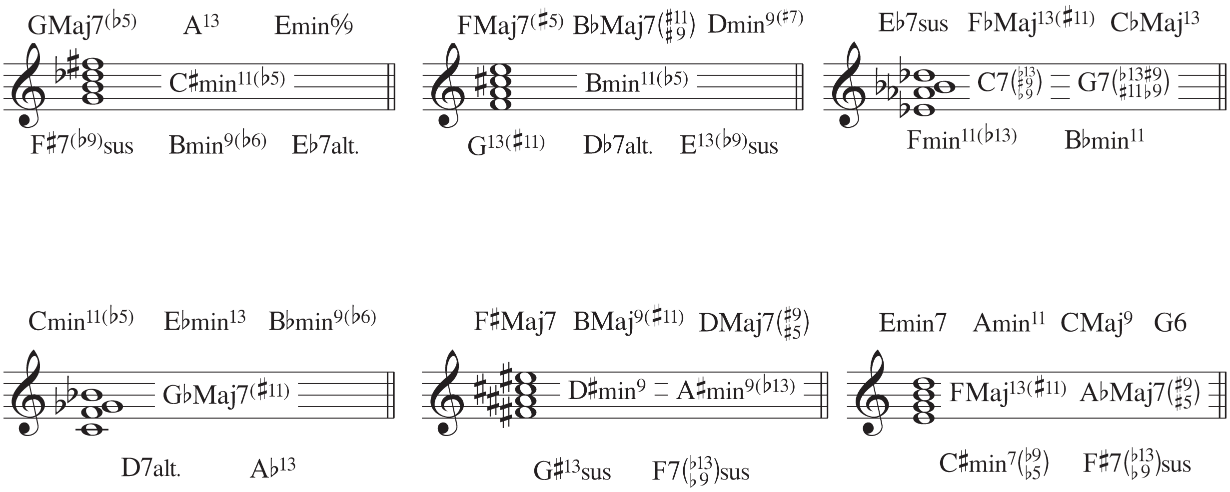




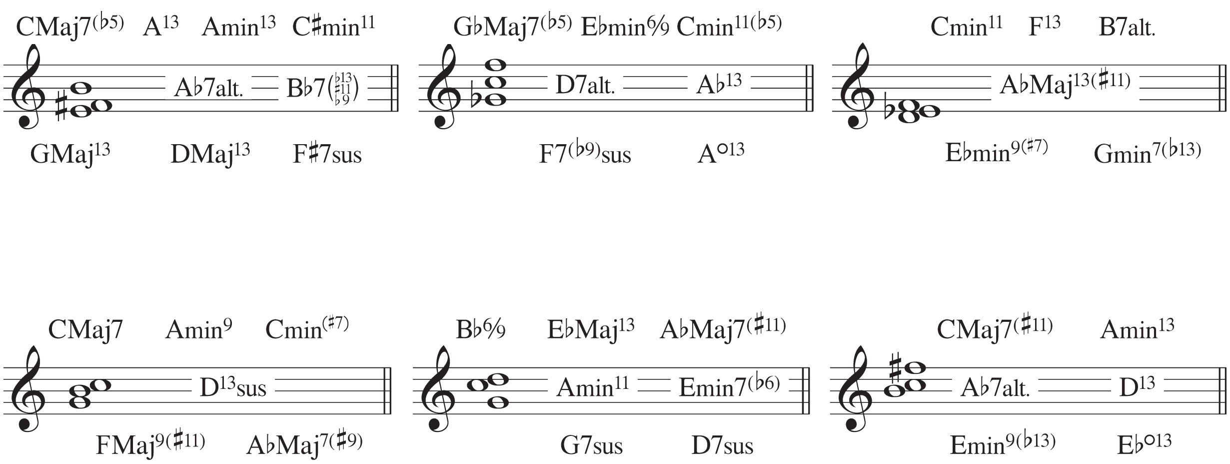




Exercise 14.4
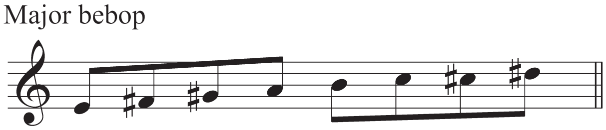


Exercise 14.5
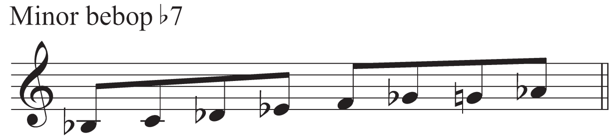


CHAPTER 15 BEBOP

Exercise 15.1
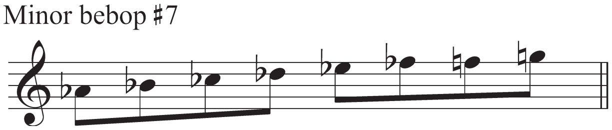
Major bebop
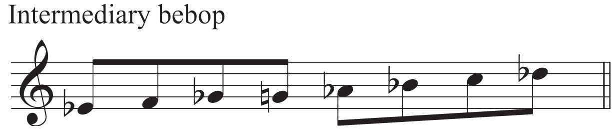


Minor bebop ♭7



Minor bebop ♯7

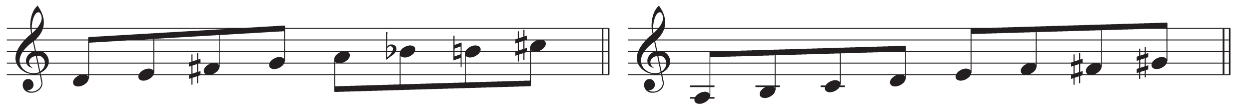


Intermediary bebop

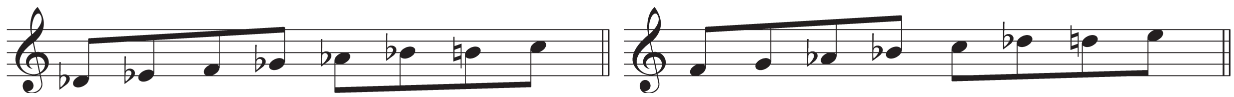


Exercise 15.2
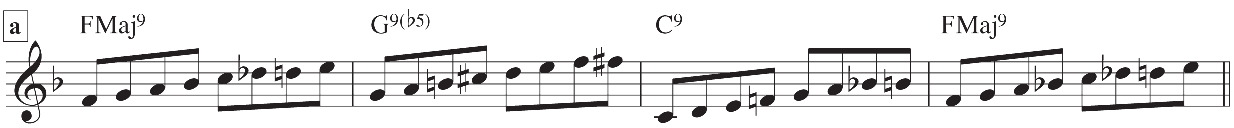
Major bebop | Minor bebop ♯7
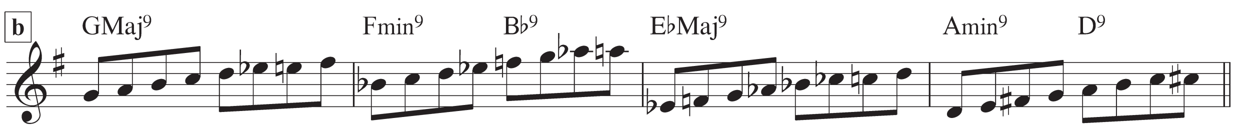


Major bebop | Minor bebop ♯7
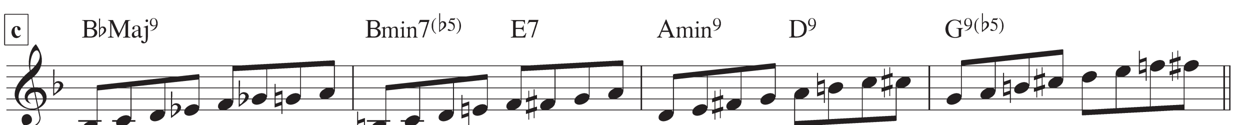


Exercise 15.3
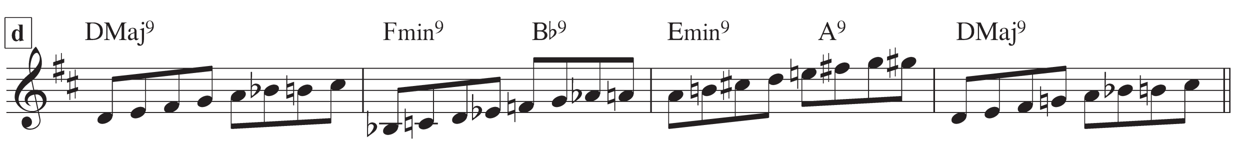


F major bebop | G dominant ♯11 | C dominant | F major bebop
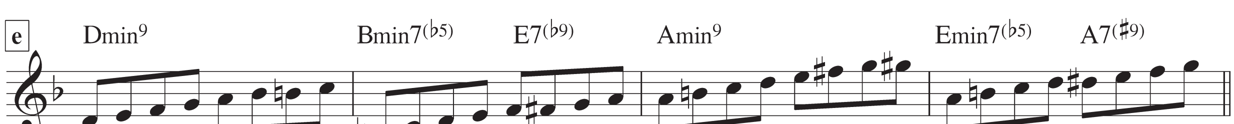


G major bebop | B♭ dominant | E♭ major bebop | D dominant
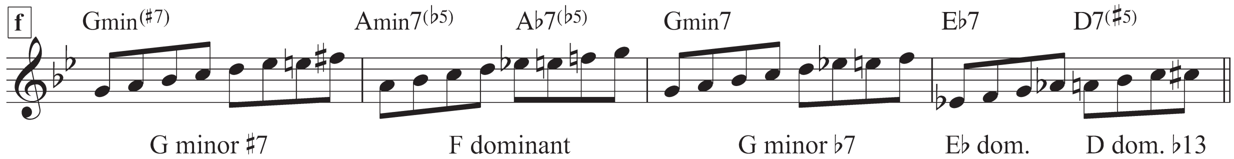


B♭ major bebop | G dominant | D dominant | G dominant ♯11



D major bebop | B♭ dominant | A dominant | D major bebop



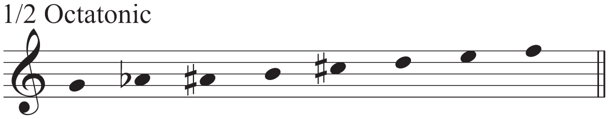
D minor ♭7 | G dominant | A Dorian bebop | F dominant ♯11



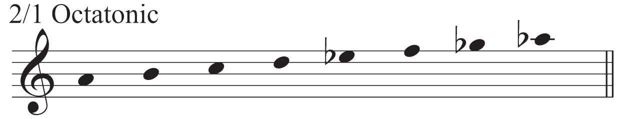
CHAPTER 16 OCTATONIC SCALES

Exercise 16.1

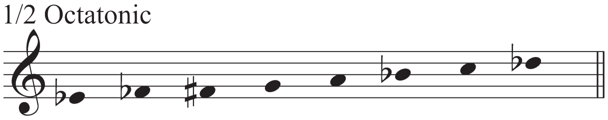
1/2 Octatonic



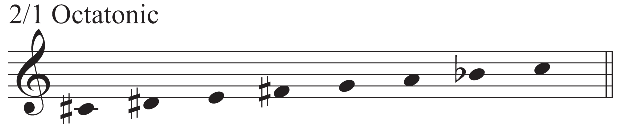
2/1 Octatonic



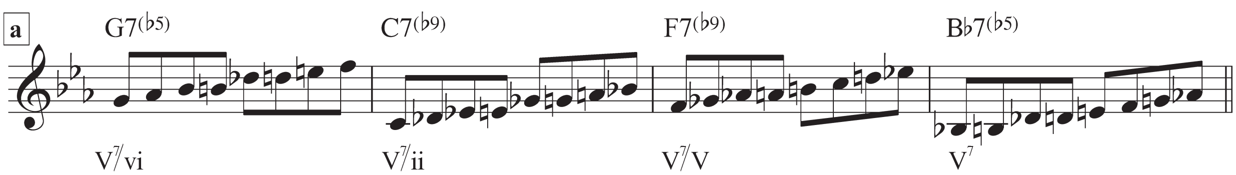
1/2 Octatonic
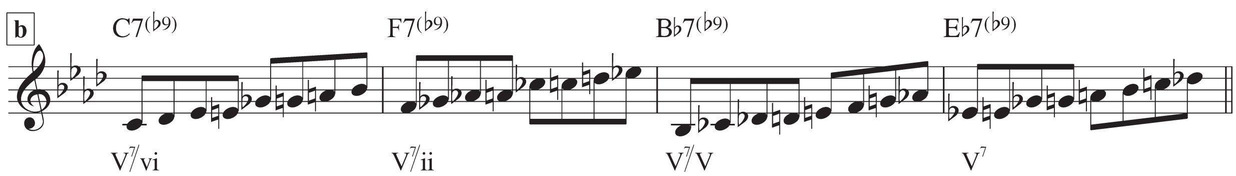


2/1 Octatonic



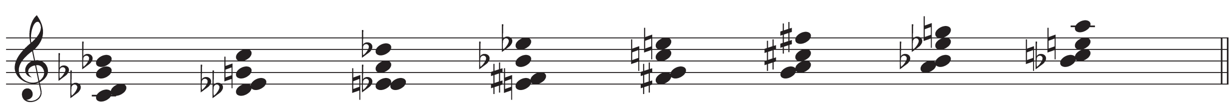
Exercise 16.2



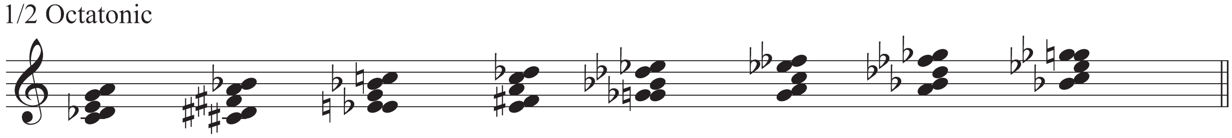


Exercise 16.3

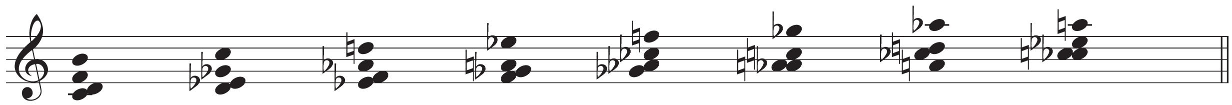
1/2 Octatonic



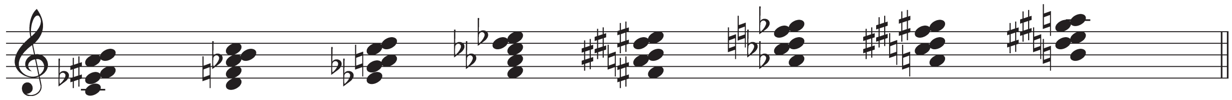
1/2 Octatonic



2/1 Octatonic

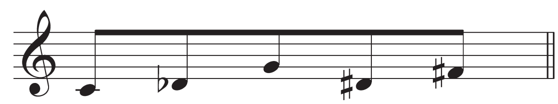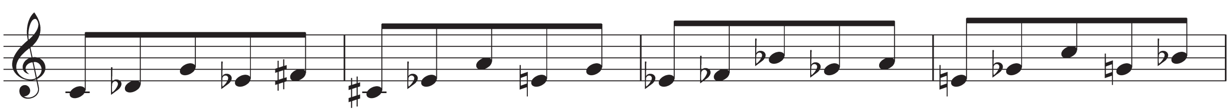


2/1 Octatonic

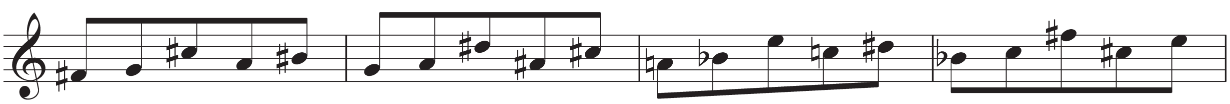


Exercise 16.4

1/2 Octatonic I
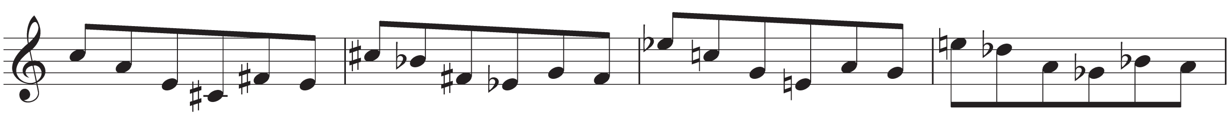


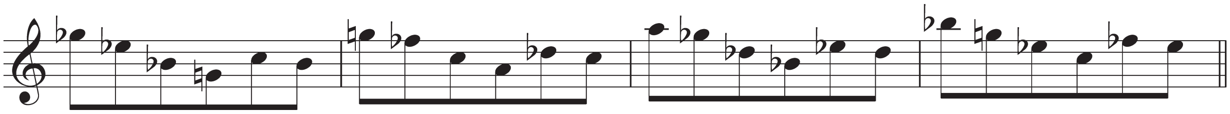




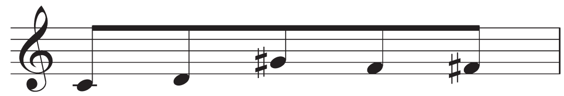
1/2 Octatonic I

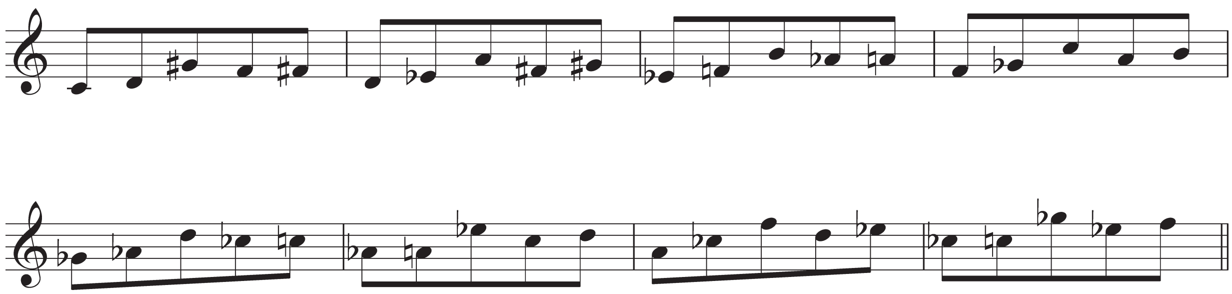




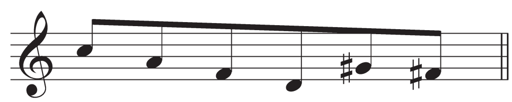


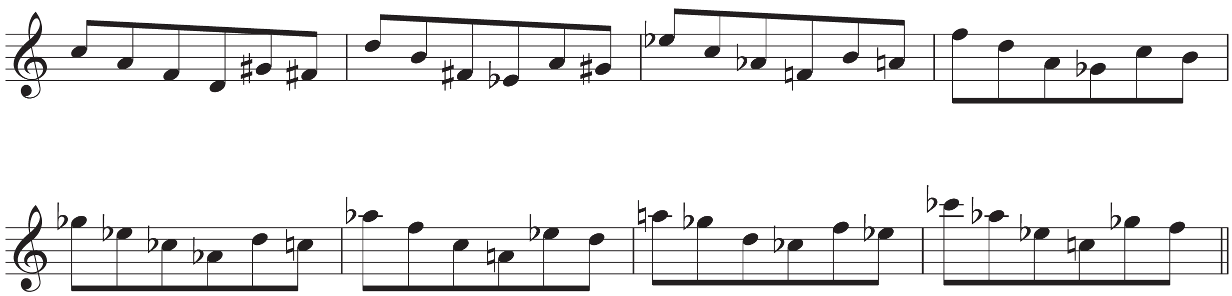
2/1 Octatonic I





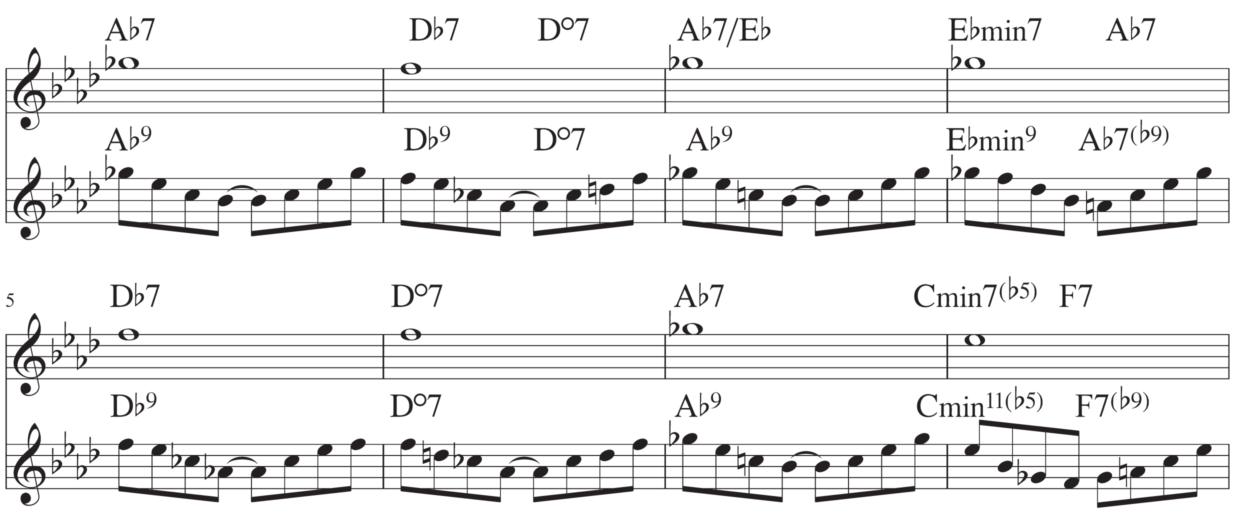
2/1 Octatonic I
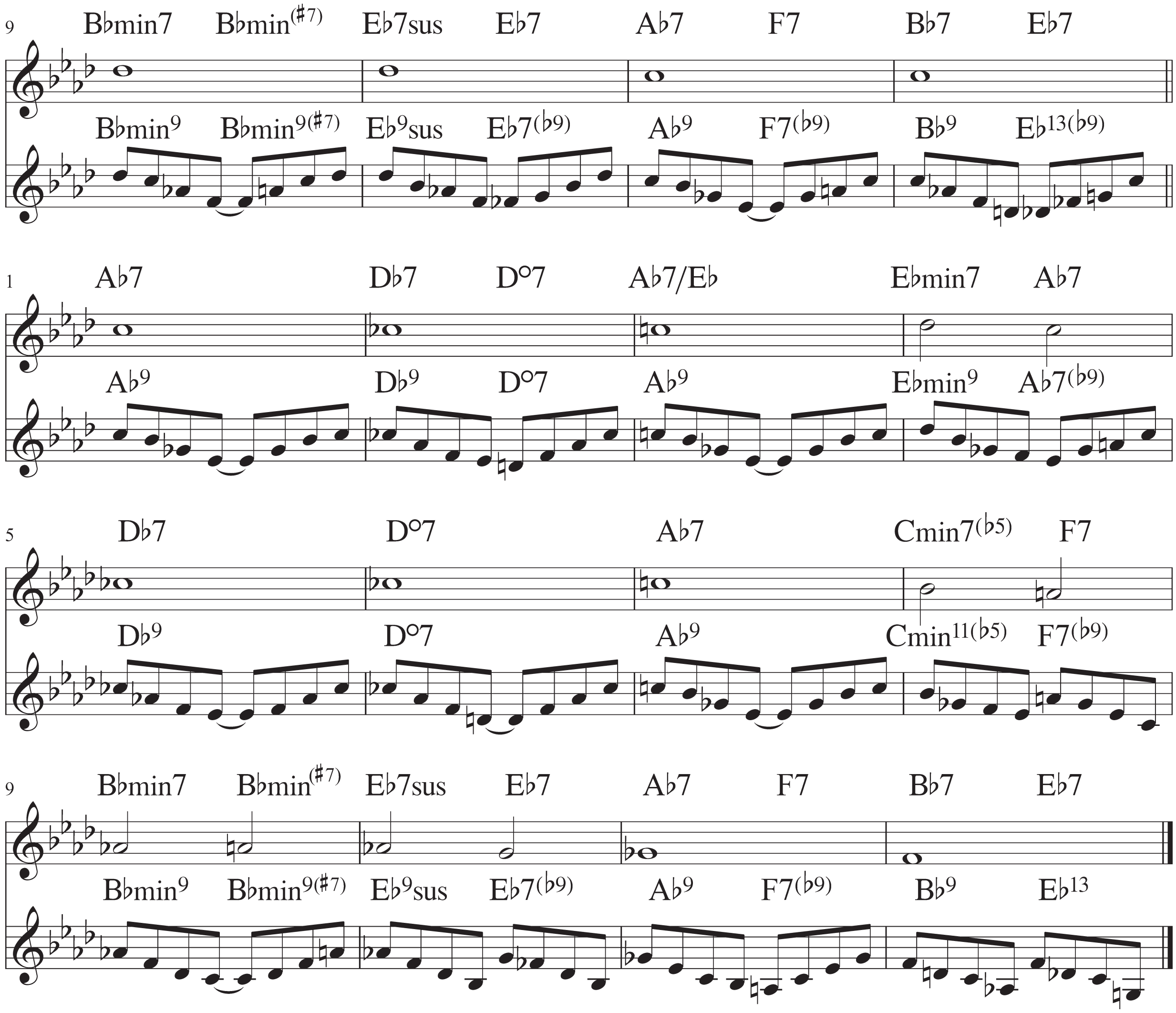




CHAPTER 17 BEBOP BLUES

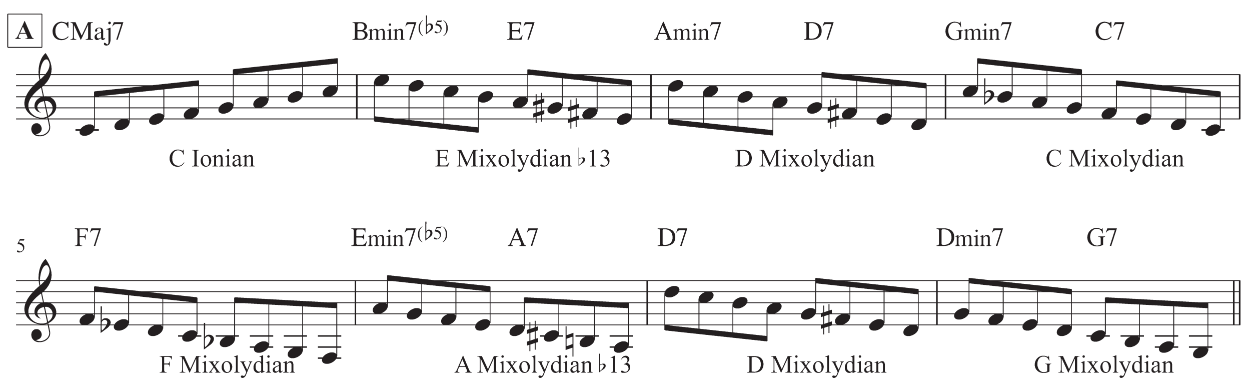
Exercise 17.1

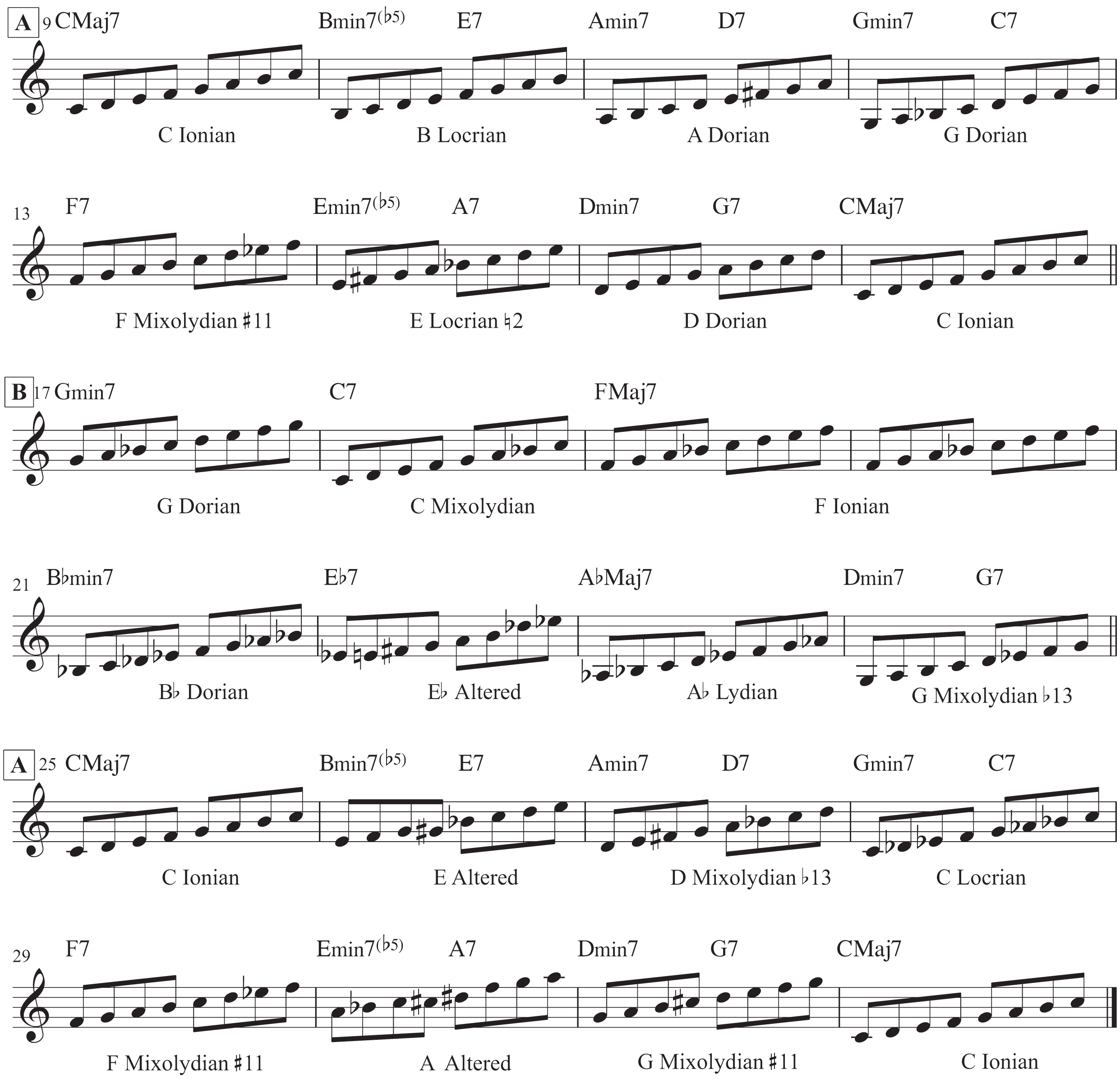




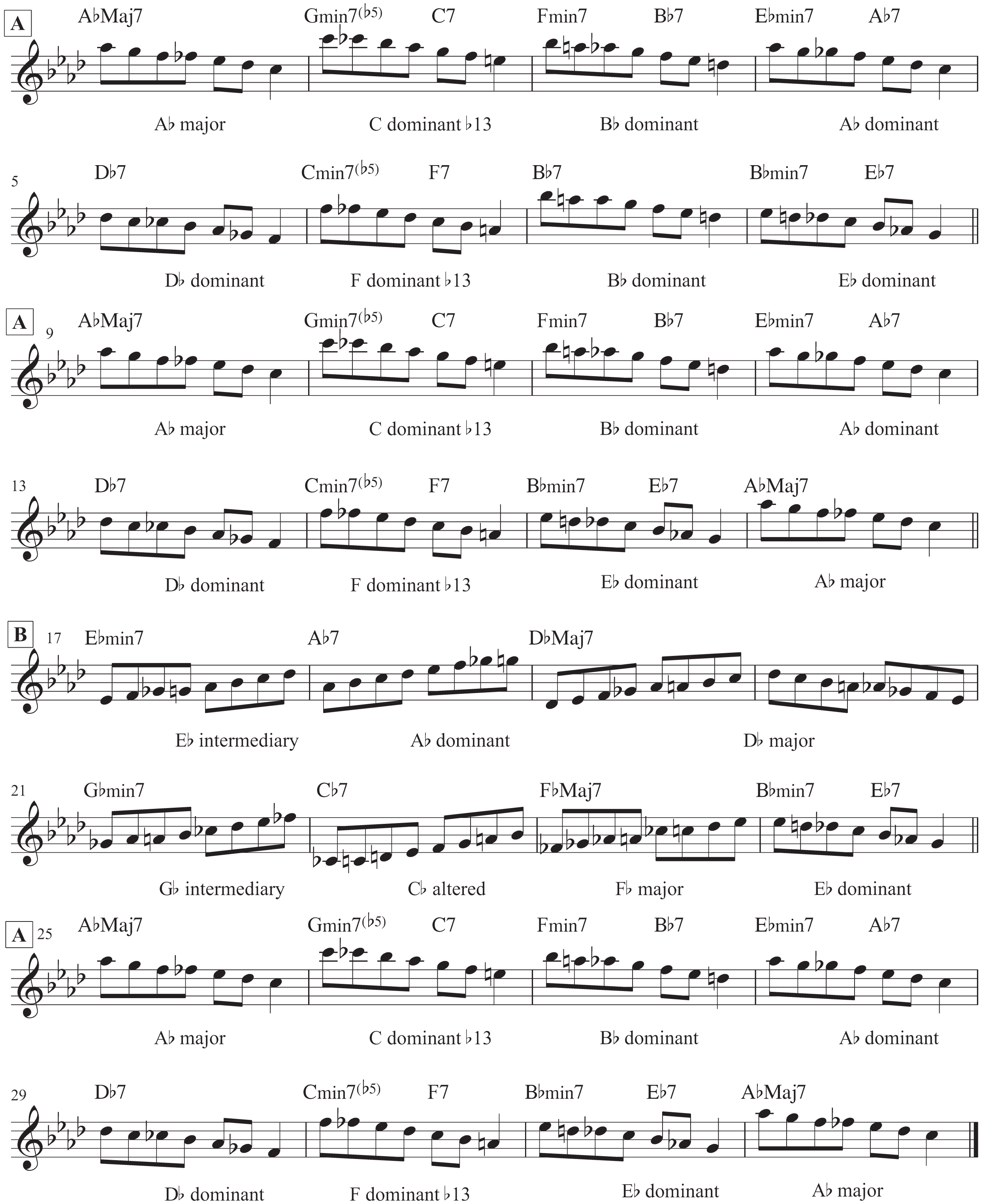
CHAPTER 18 "CONFIRMATION"

Exercise 18.1




A 9 CMaj7 Bmin7(♭5) E7 Amin7 D7 Gmin7 C7
C Ionian B Locrian A Dorian G Dorian
13 F7 Emin7(♭5) A7 Dmin7 G7 CMaj7
F Mixolydian ♯11 E Locrian ♮2 D Dorian C Ionian
B 17 Gmin7 C7 FMaj7
G Dorian C Mixolydian F Ionian
21 B♭min7 E♭7 A♭Maj7 Dmin7 G7
B♭ Dorian E♭ Altered A♭ Lydian G Mixolydian ♭13
A 25 CMaj7 Bmin7(♭5) E7 Amin7 D7 Gmin7 C7
C Ionian E Altered D Mixolydian ♭13 C Locrian
29 F7 Emin7(♭5) A7 Dmin7 G7 CMaj7
F Mixolydian ♯11 A Altered G Mixolydian ♯11 C Ionian

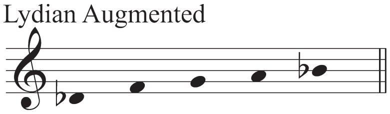
Exercise 18.2



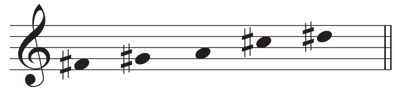
CHAPTER 20 PENTATONICS AND HEXATONICS

Exercise 20.1
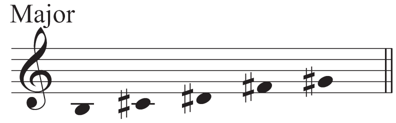
Lydian Augmented



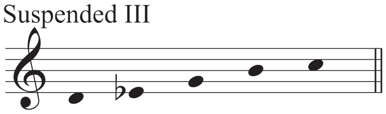
Dorian
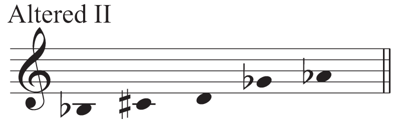


Major



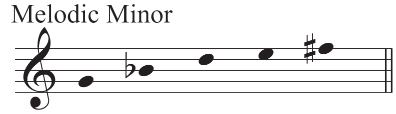
Suspended III



Altered II

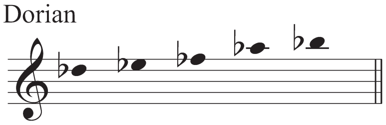


Melodic Minor
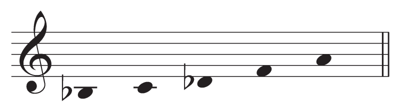


Exercise 20.2

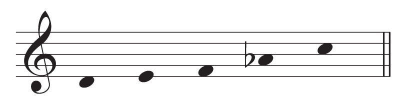
Dorian



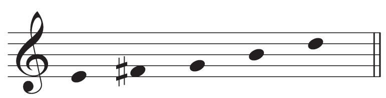
Melodic Minor II



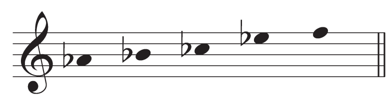
Locrian ♮2



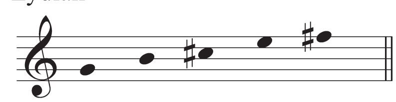
Minor I



Dorian

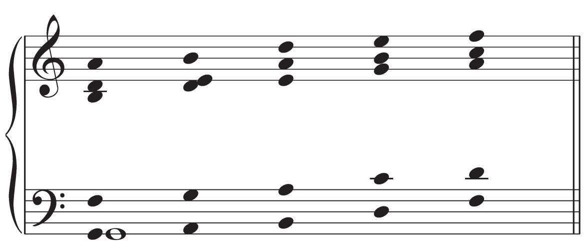


Lydian
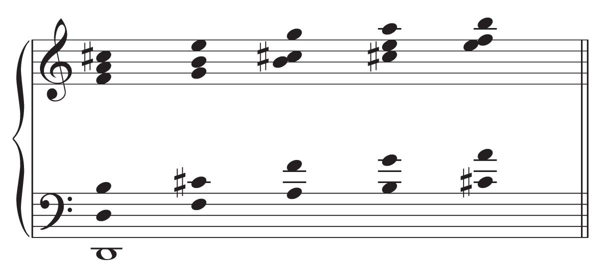


Exercise 20.3

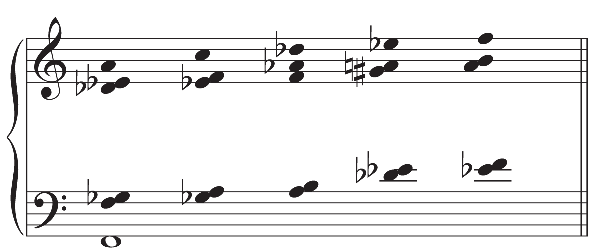
G Dominant Pentatonic



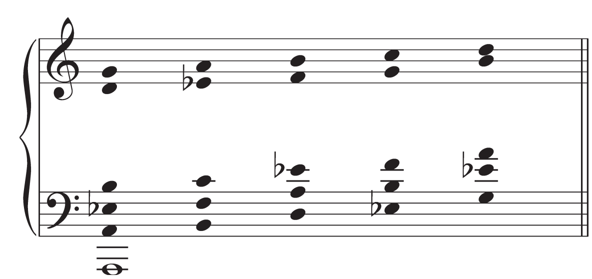
D Melodic Minor Pentatonic



F Altered Pentatonic

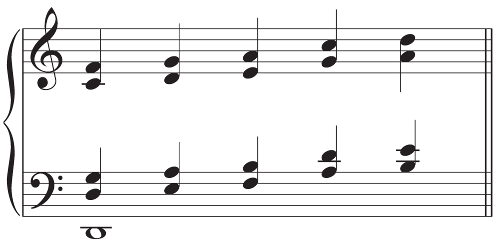


A Locrian ♮2 I

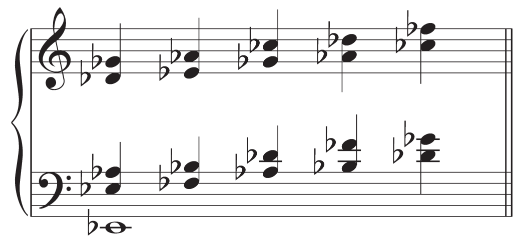


Exercise 20.4

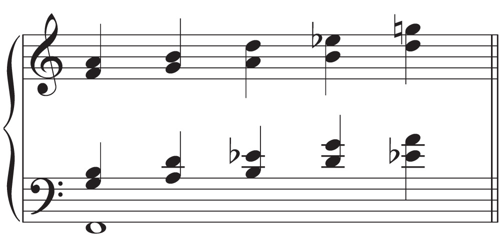
D Dorian Pentatonic
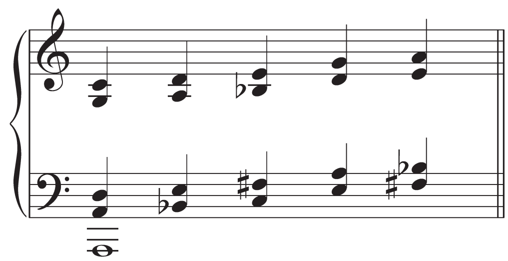


E♭ Phrygian Pentatonic



F Mixolydian ♯11 Pentatonic

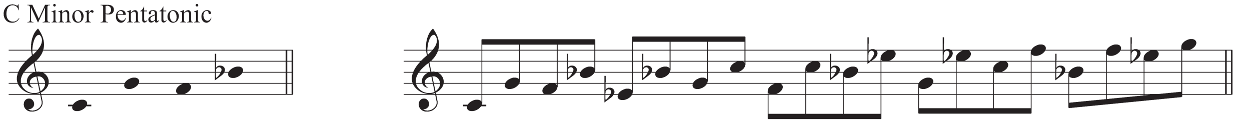


A Dorian ♭2 Pentatonic
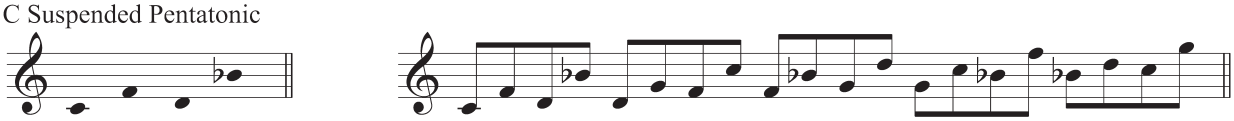


Exercise 20.5

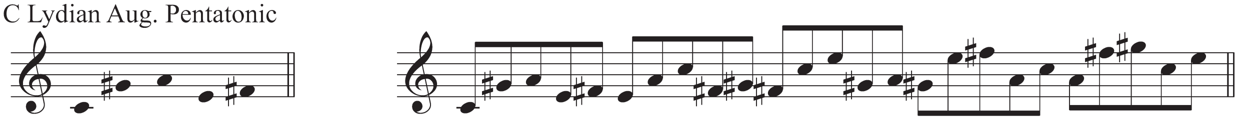
C Minor Pentatonic



C Suspended Pentatonic

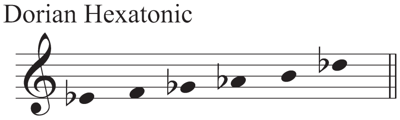


C Lydian Aug. Pentatonic

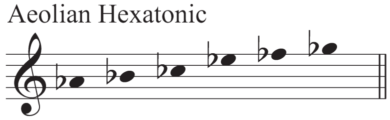


Exercise 20.6

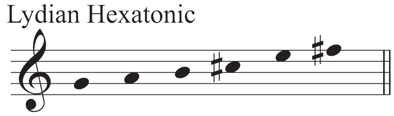
Dorian Hexatonic



Aeolian Hexatonic



Lydian Hexatonic



Lydian Augmented Hexatonic



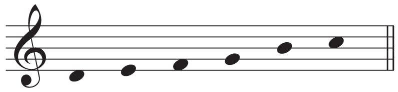
Mixolydian ♭9 Hexatonic
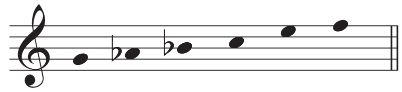


Locrian ♮2 Hexatonic

Exercise 20.7

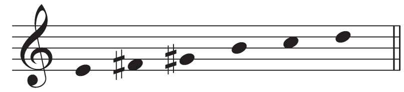
Dorian Hexatonic
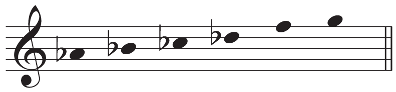


Dorian ♭2 Hexatonic



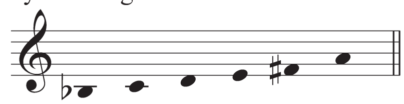
Dorian ♭13 Hexatonic



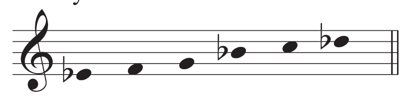
Melodic Minor Hexatonic



Lydian Augmented Hexatonic
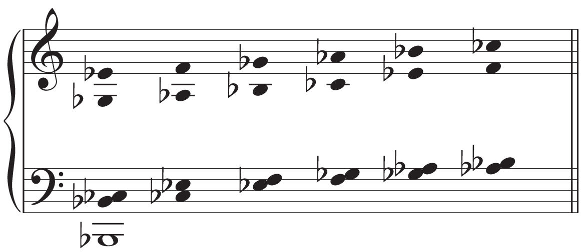


Mixolydian Hexatonic

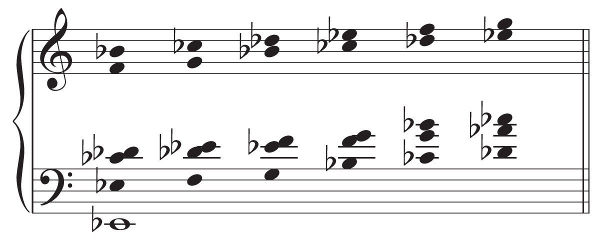


Exercise 20.8

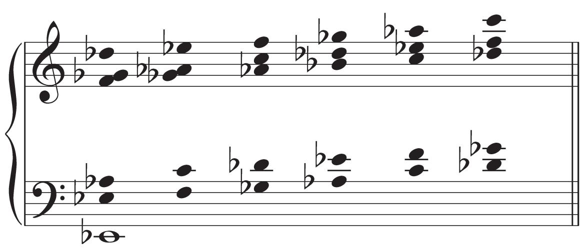
B♭ Phrygian Hexatonic



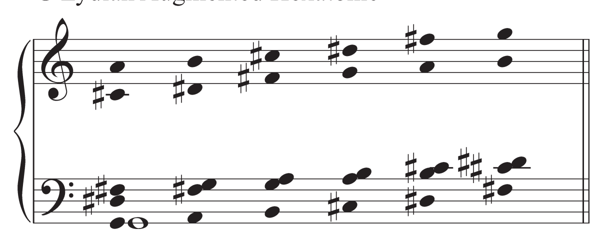
E♭ Mixolydian ♭13 Hexatonic



E♭ Dorian Hexatonic



G Lydian Augmented Hexatonic

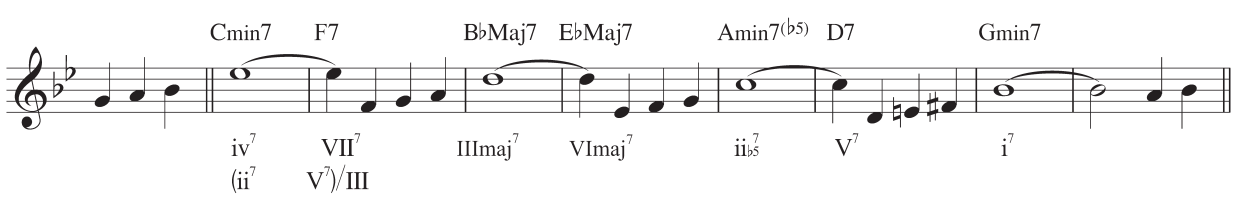


CHAPTER 21 PHRASE MODELS

Exercise 21.1

Phrase Model 3

"Autumn Leaves" mm. 9–16



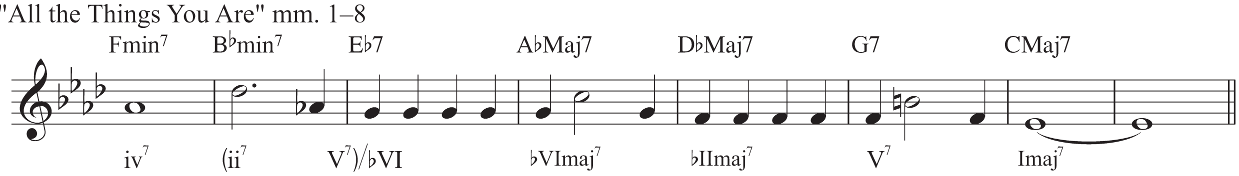
Phrase Model 2

"I Love You" mm. 1–8



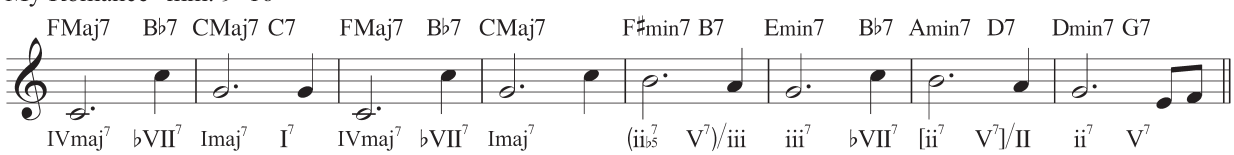
Phrase Model 3

"All the Things You Are" mm. 1–8



Phrase Model 3

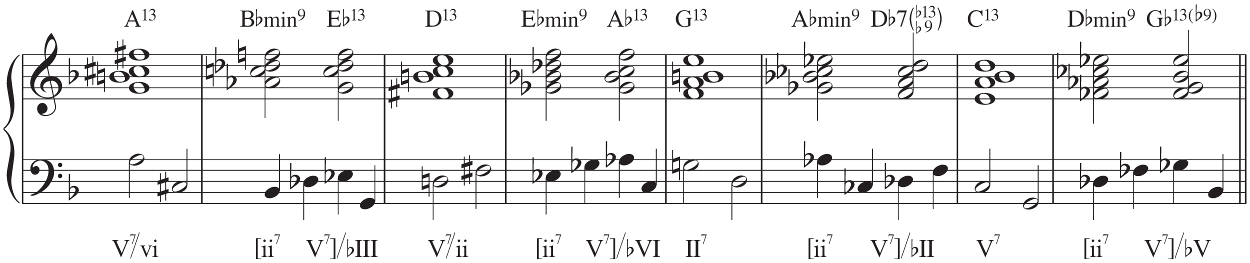
"My Romance" mm. 9–16



Exercise 21.2

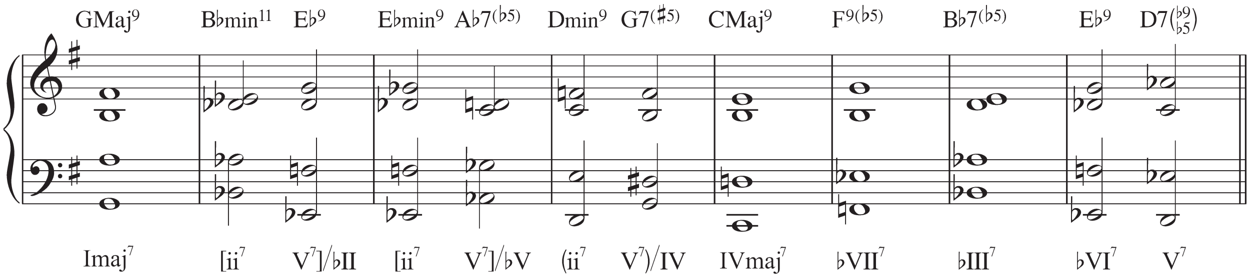
Phrase Model 13

MODEL VI



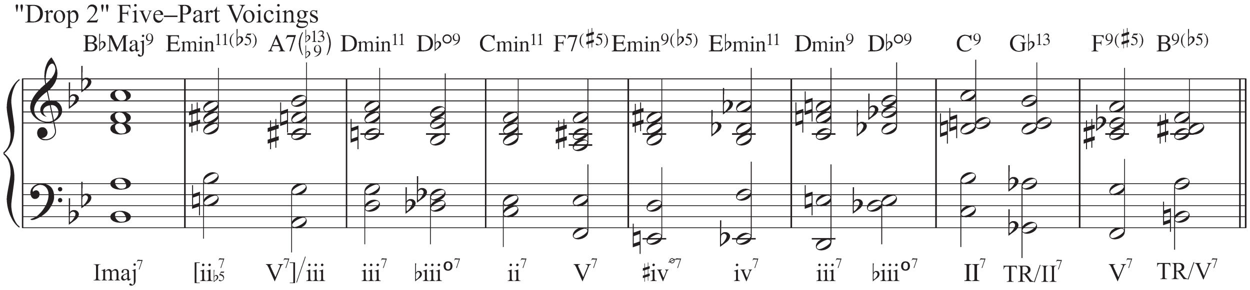
Phrase Model 10

MODEL VII



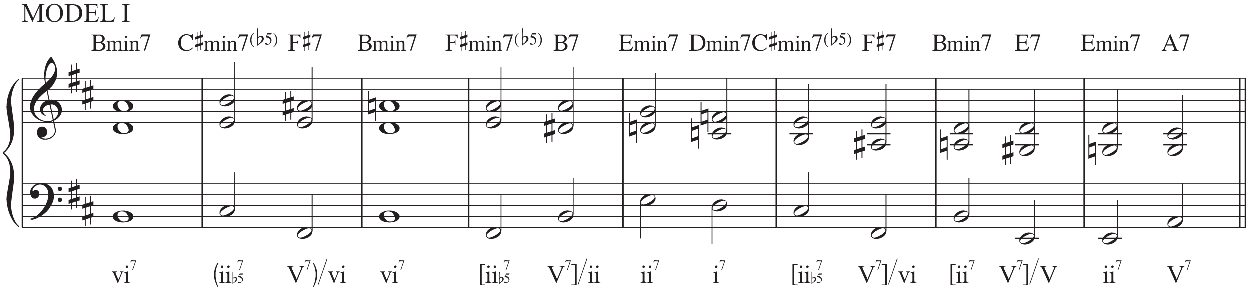
Phrase Model 12

"Drop 2" Five–Part Voicings



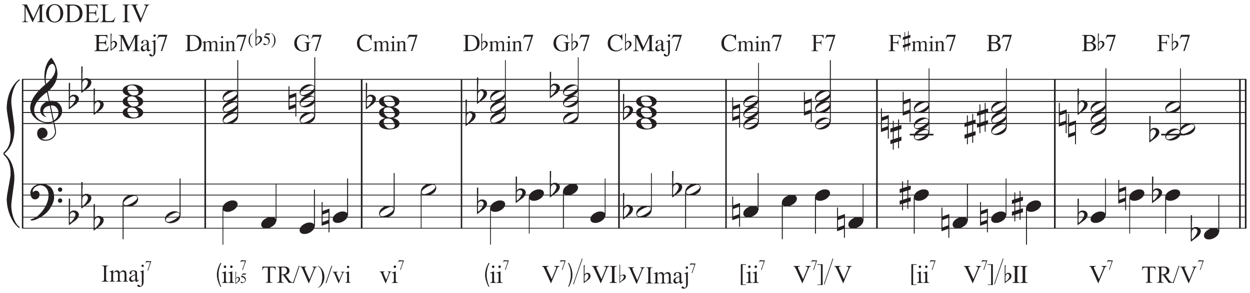
Phrase Model 5

MODEL I



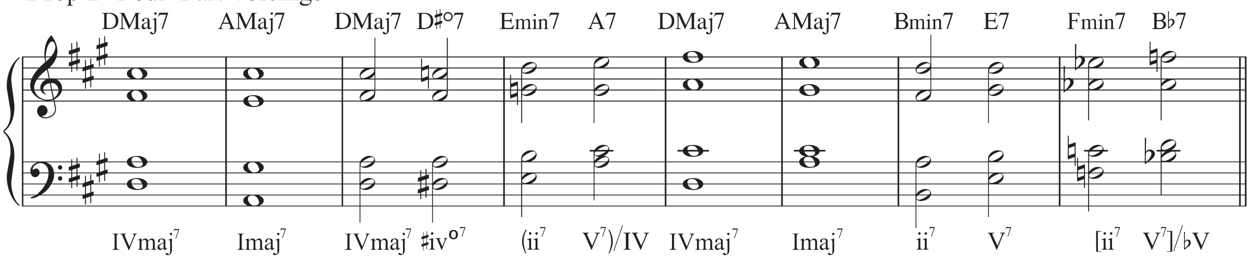
Phrase Model 7

MODEL IV



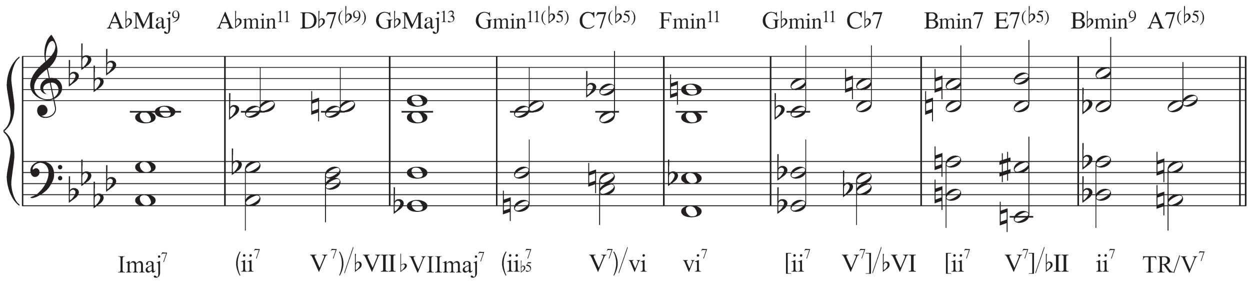
Phrase Model 3

"Drop 2" Four–Part Voicings



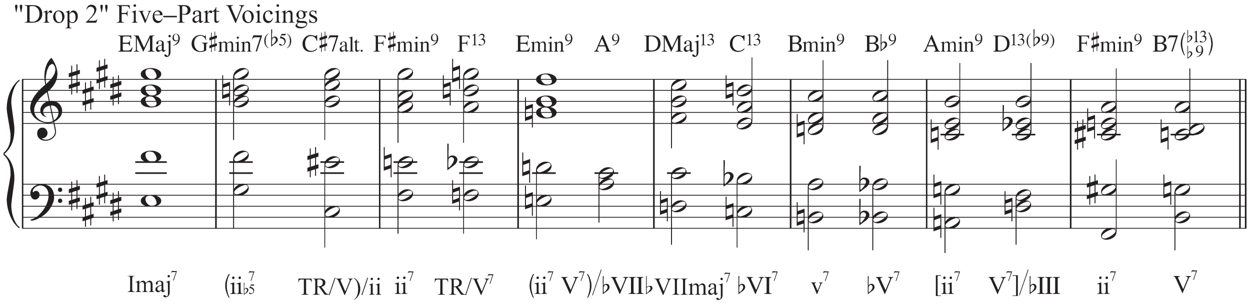
Phrase Model 11

MODEL VII



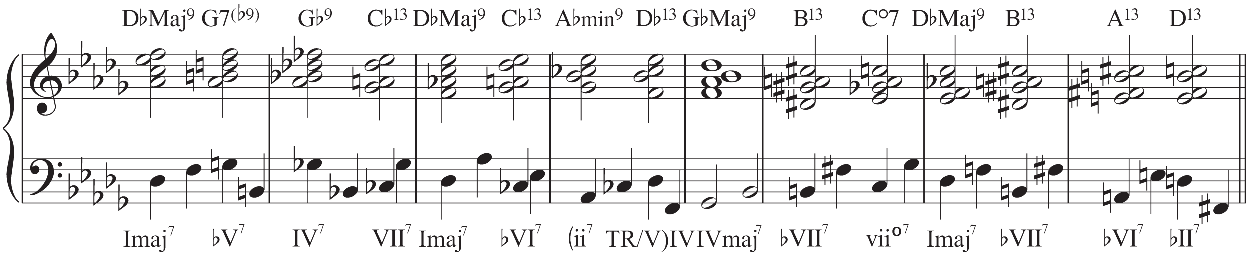
Phrase Model 6

"Drop 2" Five–Part Voicings



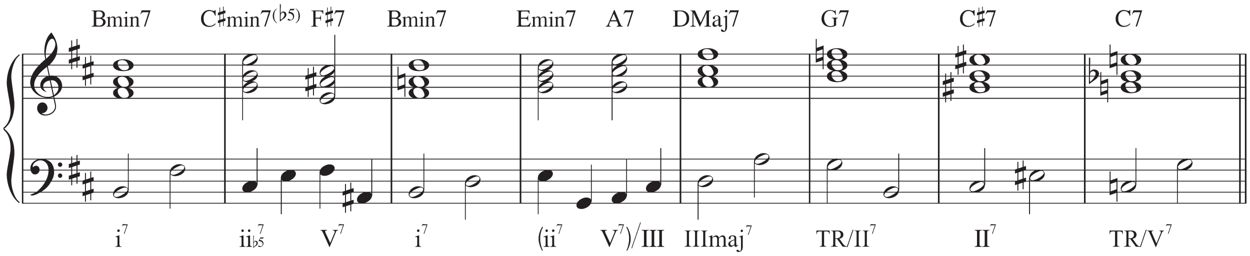
Phrase Model 8

MODEL VI



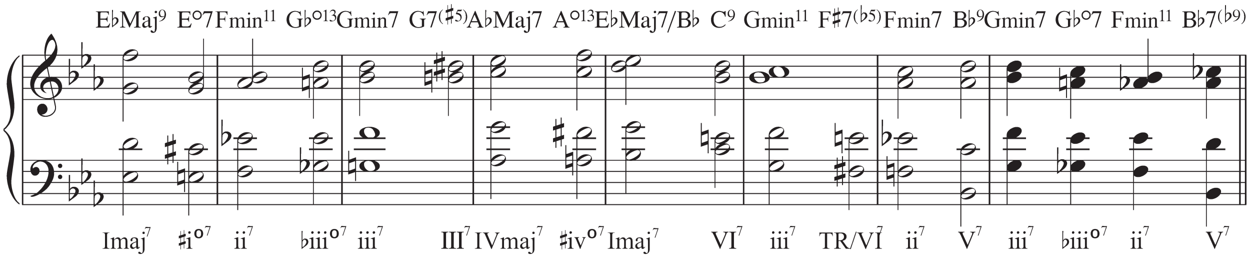
Phrase Model 1

MODEL IV



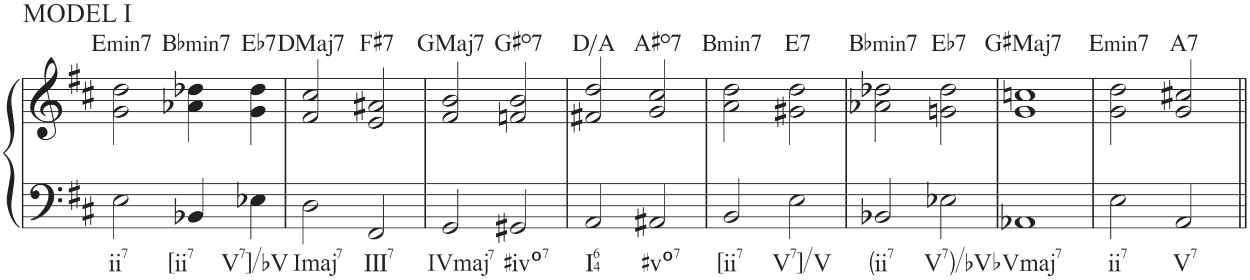
Phrase Model 4

MODEL VII



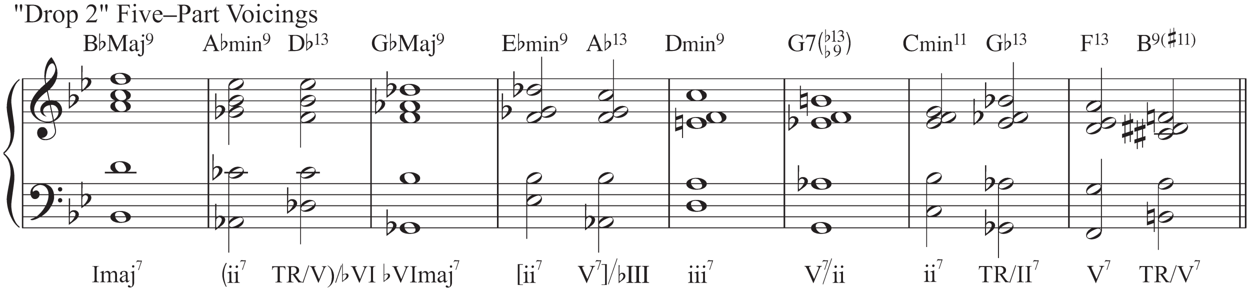
Phrase Model 2

MODEL I
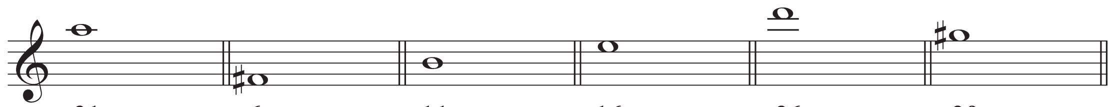


Phrase Model 9

"Drop 2" Five–Part Voicings

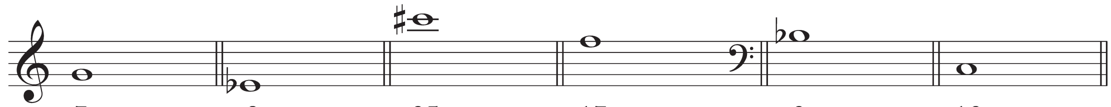


CHAPTER 27 POST–TONAL JAZZ

Exercise 27.1

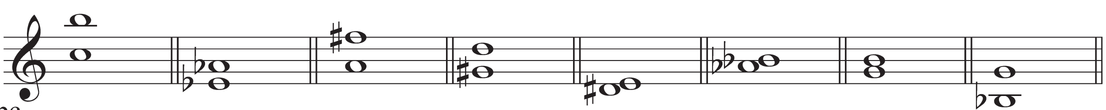


Pitches: 21, 6, 11, 16, 26, 20
Pitch Classes: 9, 6, e, 4, 2, 8



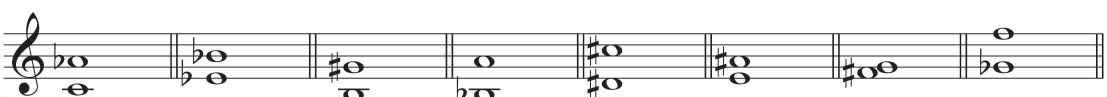
7, 3, 25, 17, -2, -12
7, 3, 1, 5, t, 0

Exercise 27.2



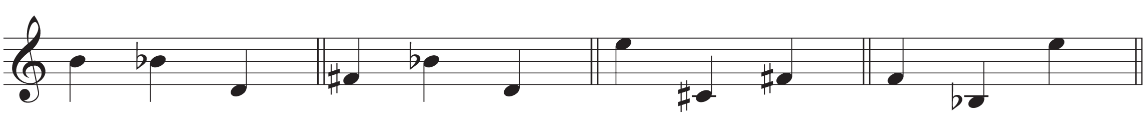
Ordered pc. intervals: 11, 5, 9, 6, 1, 2, 4, 9

Exercise 27.3

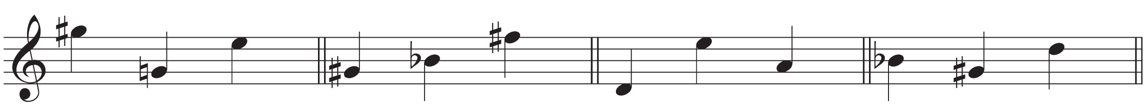


Unordered pc. intervals: 4, 5, 3, 1, 2, 6, 1, 1

Exercise 27.4

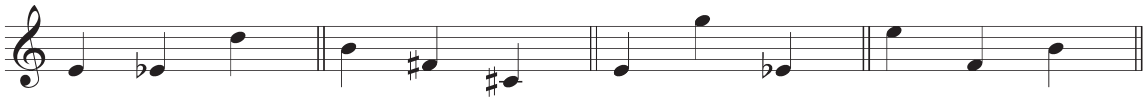


Normal Form: [te2], [26t], [146], [t45]

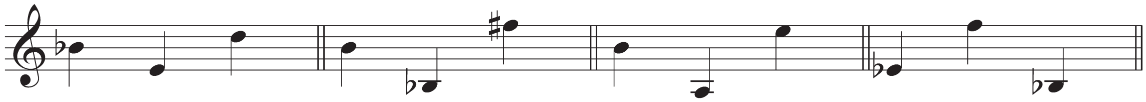


[478], [68t], [249], [8t2]

Exercise 27.5



Prime Form: (012) (027) (014) (016)

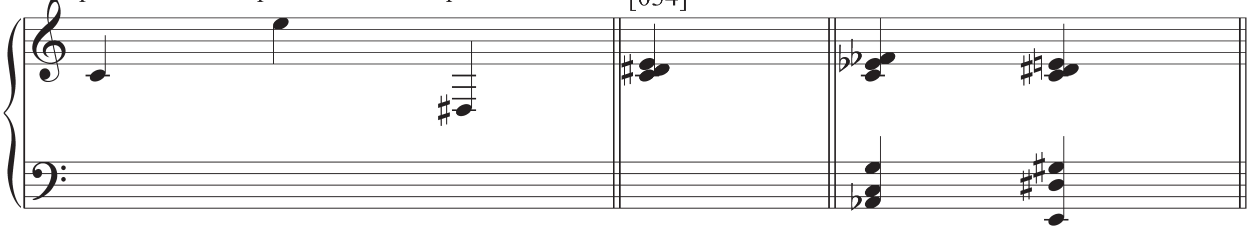


(026) (015) (027) (027)

Exercise 27.6

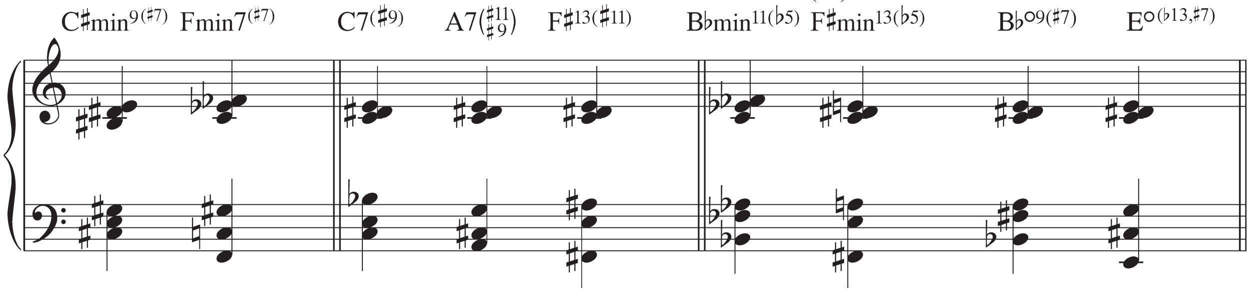
GIVEN: TRICHORD MAJOR
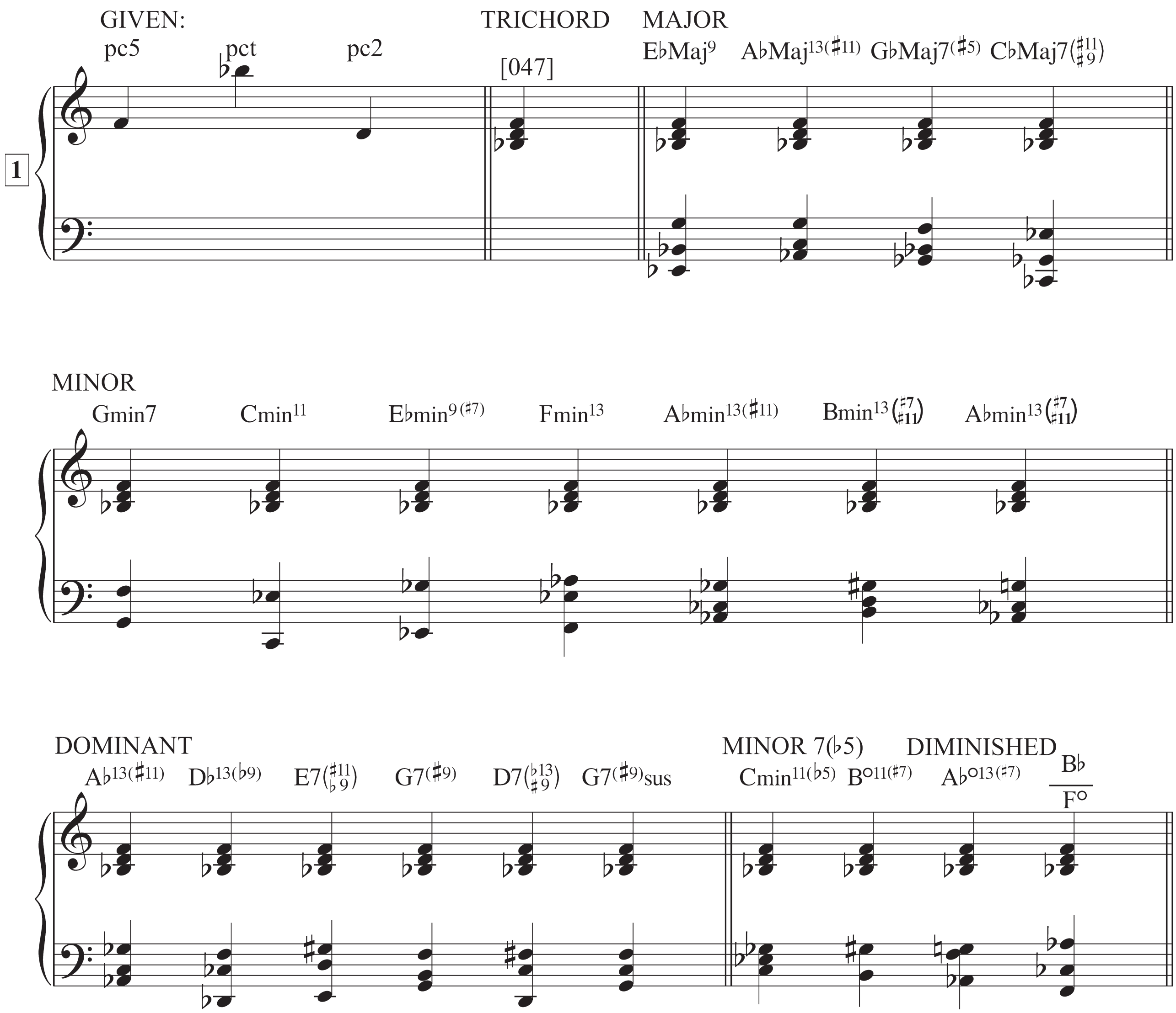
pc0 pc4 pc3 [034] A♭Maj7(♯5) EMaj7(♯5)
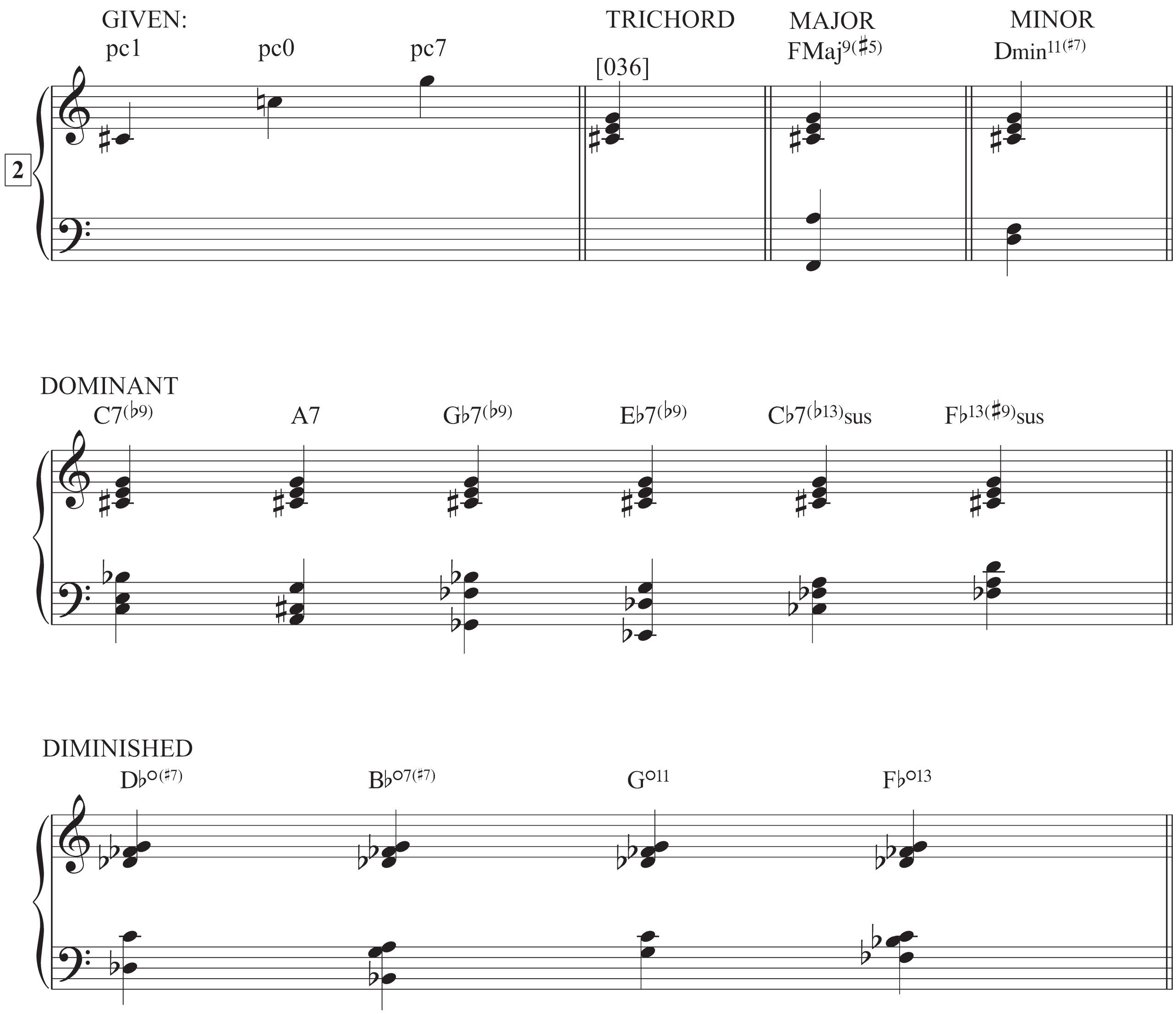


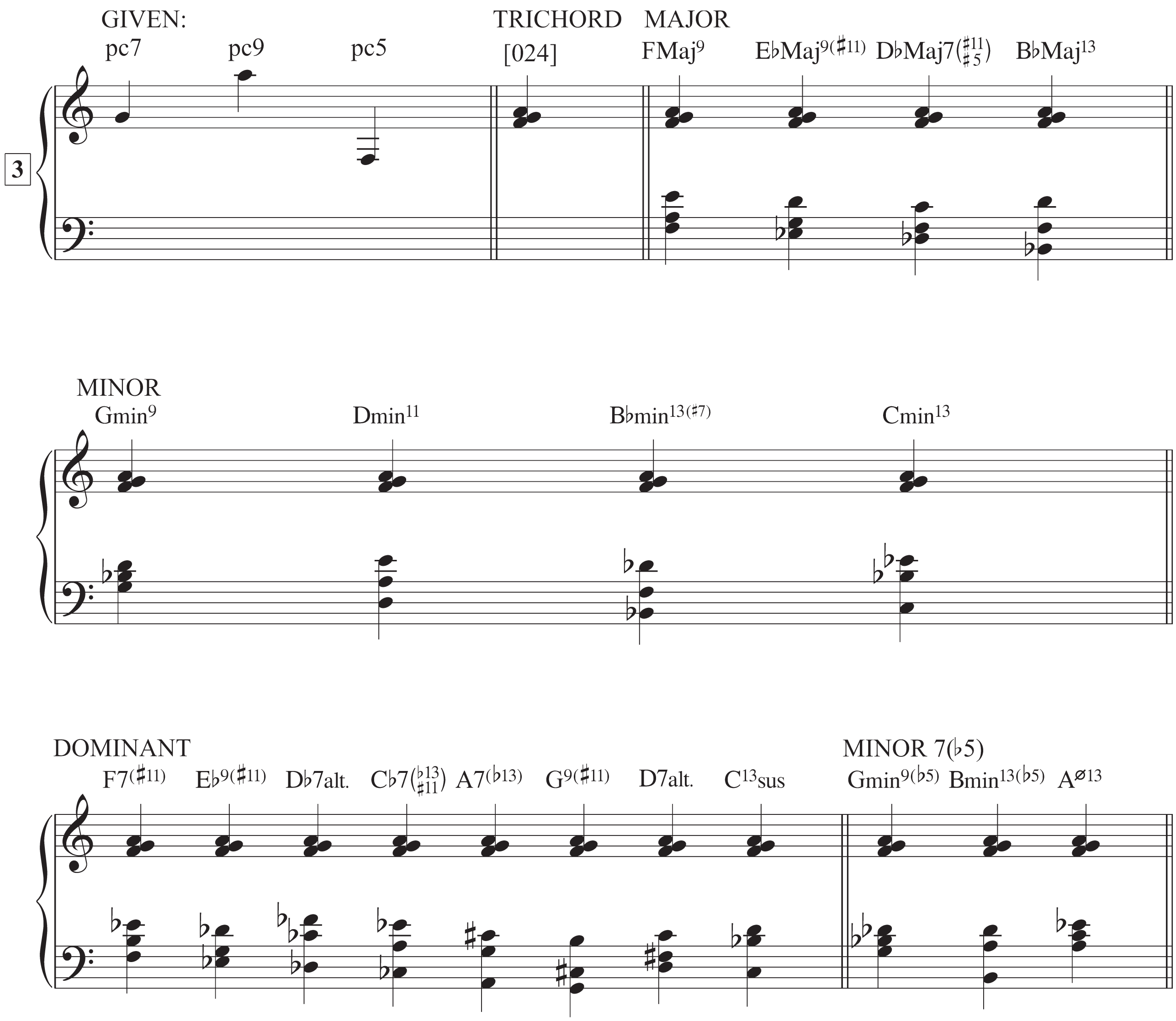
MINOR DOMINANT MINOR 7(♭5) DIMINISHED

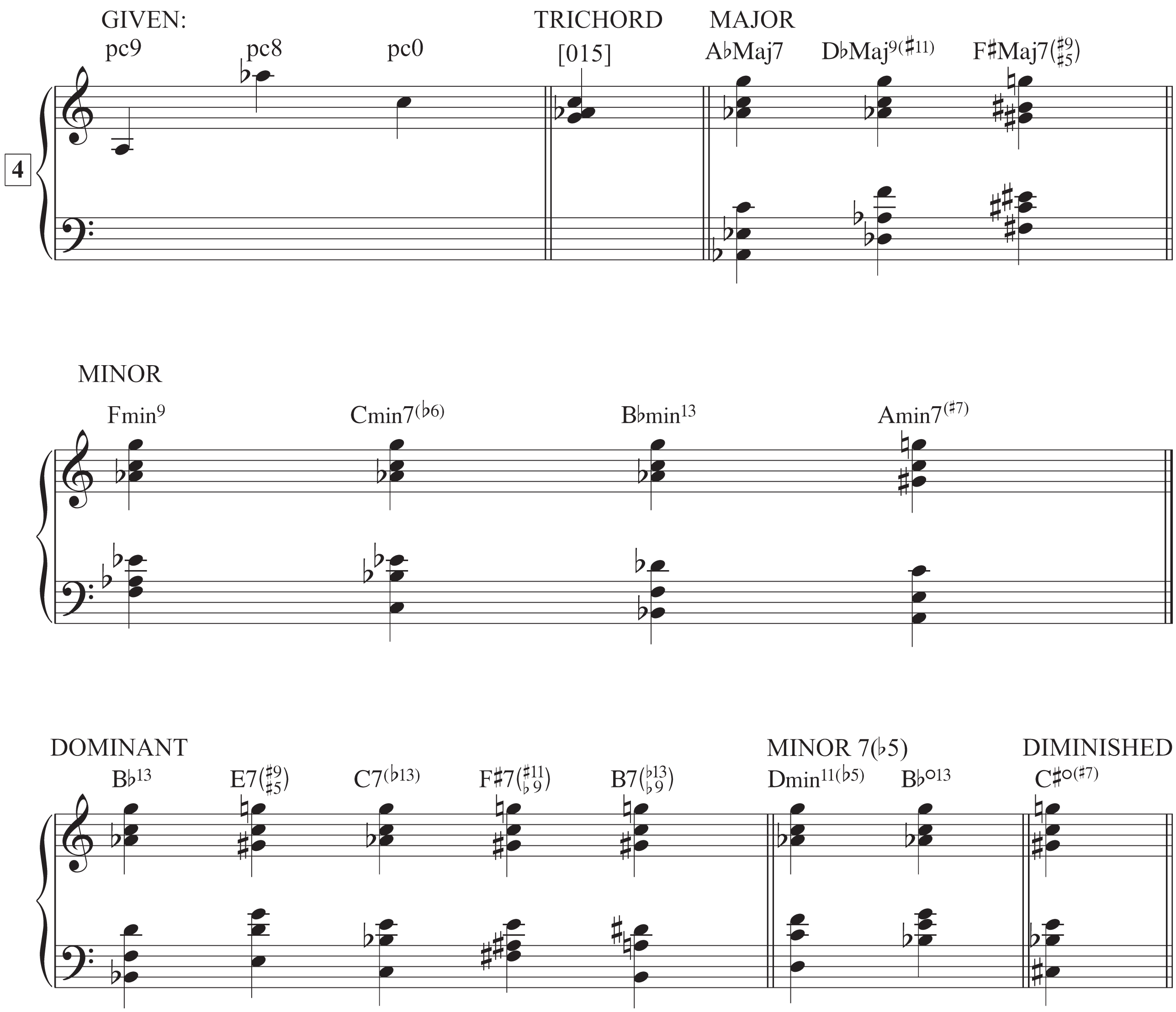
C♯min9(♯7) Fmin7(♯7) C7(♯9) A7(♯11 ♯9) F♯13(♯11) B♭min11(♭5) F♯min13(♭5) B♭o9(♯7) Eo(♭13,♯7)




1
GIVEN:
pc5
pct
pc2
TRICHORD
[047]
MAJOR
E♭Maj9
A♭Maj13(♯11)
G♭Maj7(♯5)
C♭Maj7(♯11 ♯9)
MINOR
Gmin7
Cmin11
E♭min9(♯7)
Fmin13
A♭min13(♯11)
Bmin13(♯7 ♯11)
A♭min13(♯7 ♯11)
DOMINANT
A♭13(♯11)
D♭13(♭9)
E7(♯11 ♭9)
G7(♯9)
D7(♭13 ♯9)
G7(♯9)sus
MINOR 7(♭5)
Cmin11(♭5)
DIMINISHED
B°11(♯7)
A♭°13(♯7)
B♭/F°


2
GIVEN:
pc1
pc0
pc7
TRICHORD
[036]
MAJOR
FMaj9(♯5)
MINOR
Dmin11(♯7)
DOMINANT
C7(♭9)
A7
G♭7(♭9)
E♭7(♭9)
C♭7(♭13)sus
F♭13(♯9)sus
DIMINISHED
D♭○(♯7)
B♭○7(♯7)
G○11
F♭○13


3
GIVEN:
pc7
pc9
pc5
TRICHORD
[024]
MAJOR
FMaj9
E♭Maj9(♯11)
D♭Maj7(♯11 ♯5)
B♭Maj13
MINOR
Gmin9
Dmin11
B♭min13(♯7)
Cmin13
DOMINANT
F7(♯11)
E♭9(♯11)
D♭7alt.
C♭7(♭13 ♯11)
A7(♭13)
G9(♯11)
D7alt.
C13sus
MINOR 7(♭5)
Gmin9(♭5)
Bmin13(♭5)
Aø13
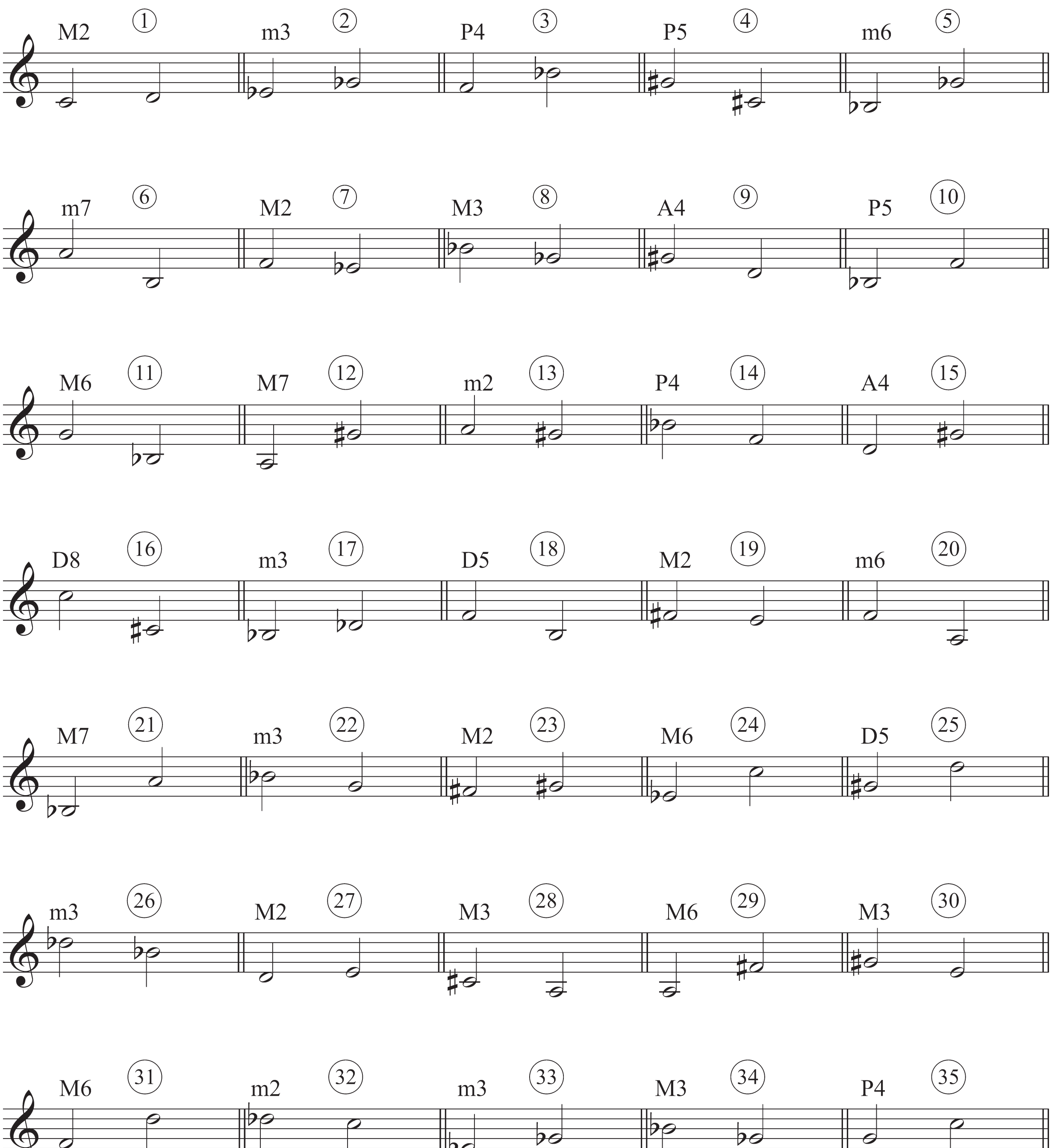

GIVEN:
pc9
pc8
pc0
TRICHORD
[015]
MAJOR
A♭Maj7
D♭Maj9(♯11)
F♯Maj7(♯9 ♯5)
4
MINOR
Fmin9
Cmin7(♭6)
B♭min13
Amin7(♯7)
DOMINANT
B♭13
E7(♯9 ♯5)
C7(♭13)
F♯7(♯11 ♭9)
B7(♭13 ♭9)
MINOR 7(♭5)
Dmin11(♭5)
B♭○13
DIMINISHED
C♯○(♯7)

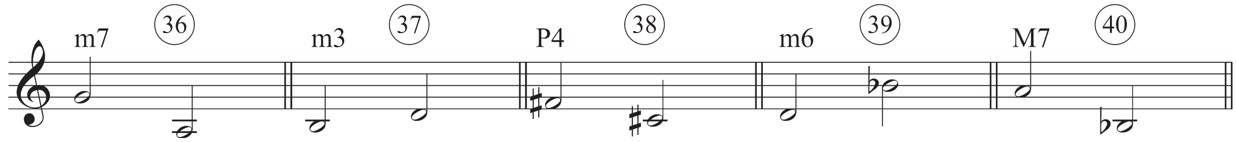
APPENDIX B

Answer Key for Ear Training Drills

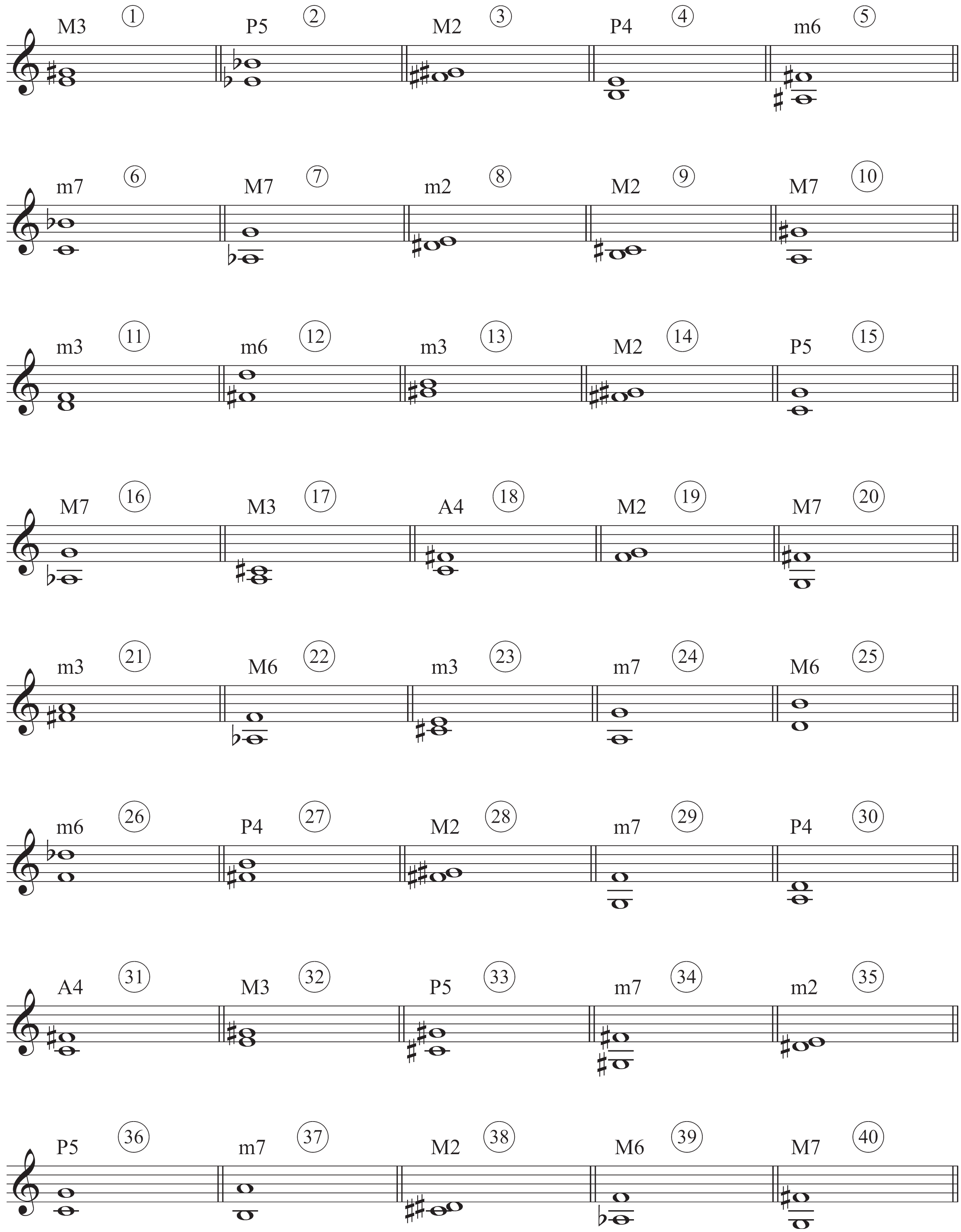
CHAPTER 1 MUSIC FUNDAMENTALS

Track 13 Intervals ID



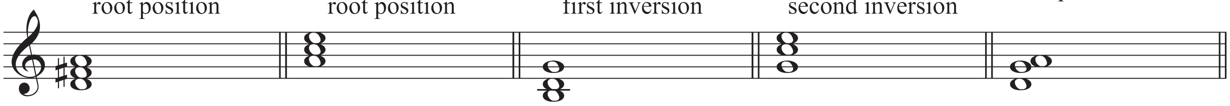


Track 14 Harmonic Intervals ID



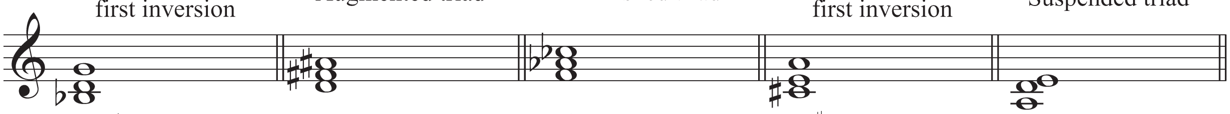
<u>Track 15</u> Triads ID

(1) Major triad root position
(2) Minor triad root position
(3) Major triad first inversion
(4) Major triad second inversion
(5) Suspended triad



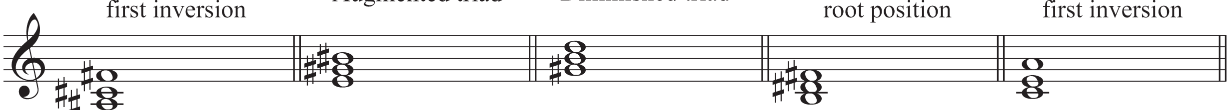
D | Amin | G/B | C/G | Dsus

(6) Minor triad first inversion
(7) Augmented triad
(8) Diminished triad
(9) Major triad first inversion
(10) Suspended triad



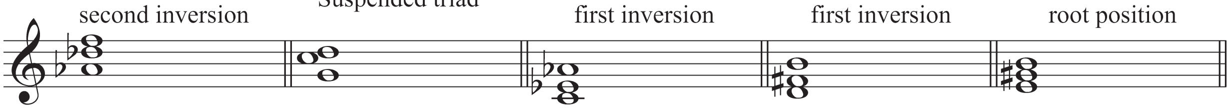
Gmin/B♭ | D+ | F° | A/C♯ | Asus

(11) Major triad first inversion
(12) Augmented triad
(13) Diminished triad
(14) Major triad root position
(15) Minor triad first inversion



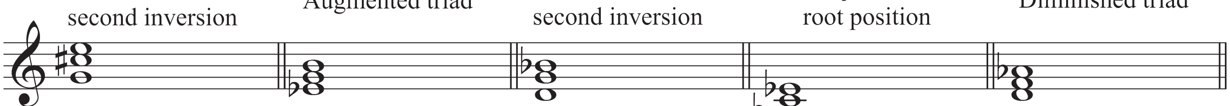
F♯/A♯ | E+ | G♯° | B | Amin/C

(16) Major triad second inversion
(17) Suspended triad
(18) Major triad first inversion
(19) Minor triad first inversion
(20) Major triad root position



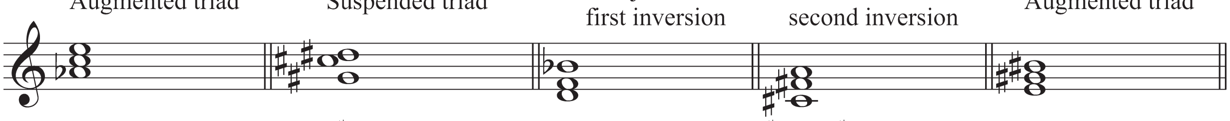
D♭/A♭ | Gsus | A♭/C | Bmin/D | E

(21) Diminished triad second inversion
(22) Augmented triad
(23) Minor triad second inversion
(24) Major triad root position
(25) Diminished triad



C♯°/G | E♭+ | Gmin/D | A♭ | D°

(26) Augmented triad
(27) Suspended triad
(28) Major triad first inversion
(29) Minor triad second inversion
(30) Augmented triad
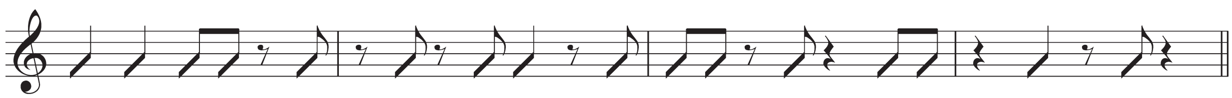


A♭+ | G♯sus | B♭/D | F♯min/C♯ | E+

CHAPTER 2 JAZZ RHYTHM
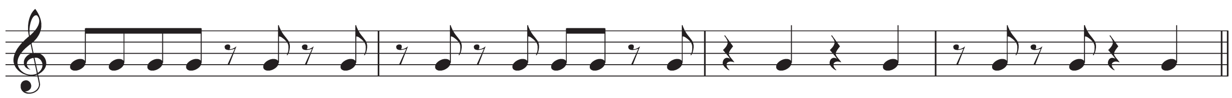
Track 16 Rhythmic Dictation

Swing
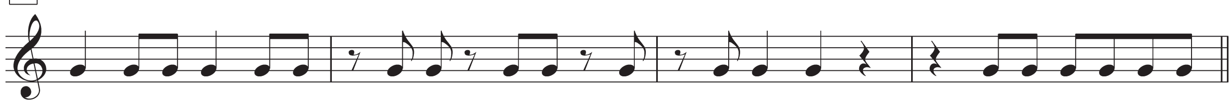
𝅗𝅥=76



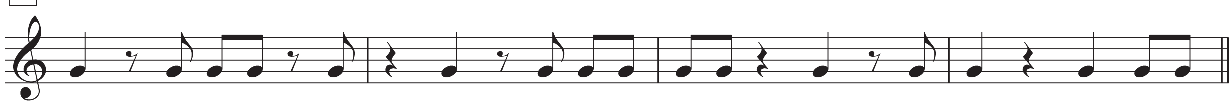
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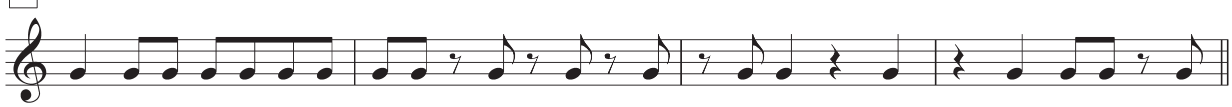
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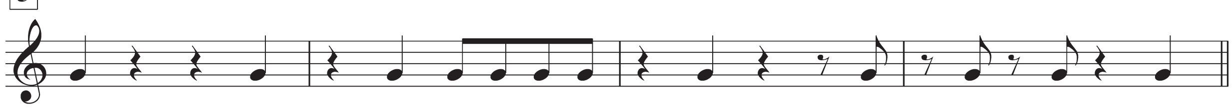


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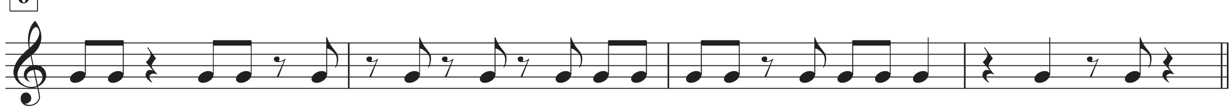


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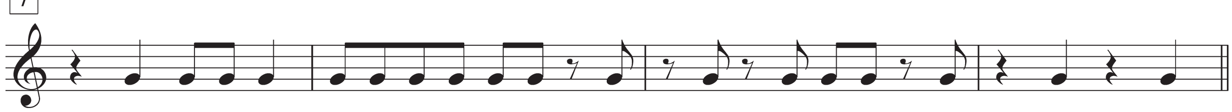


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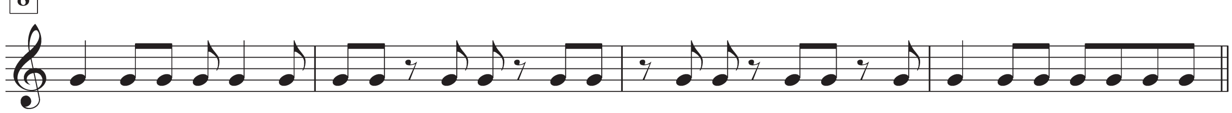


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7

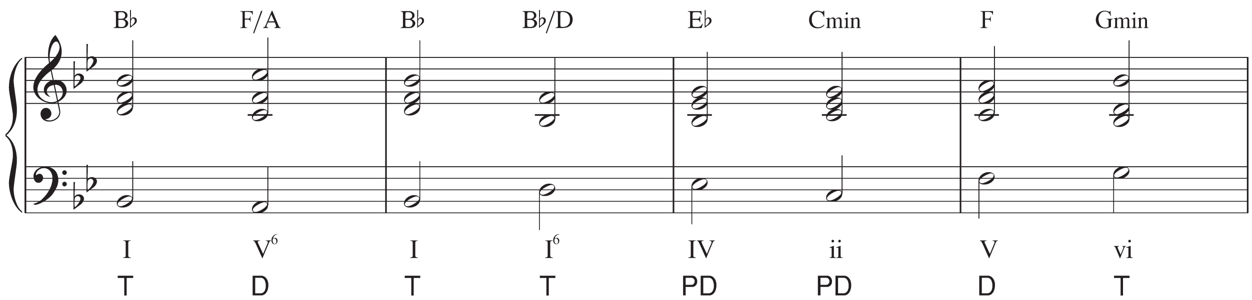


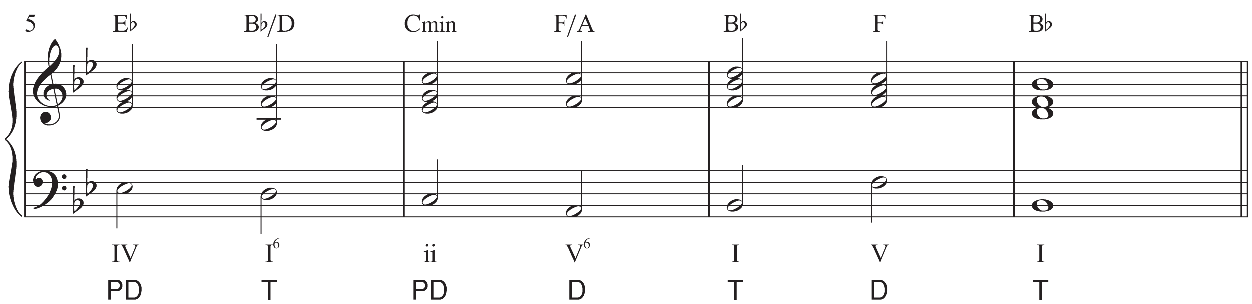
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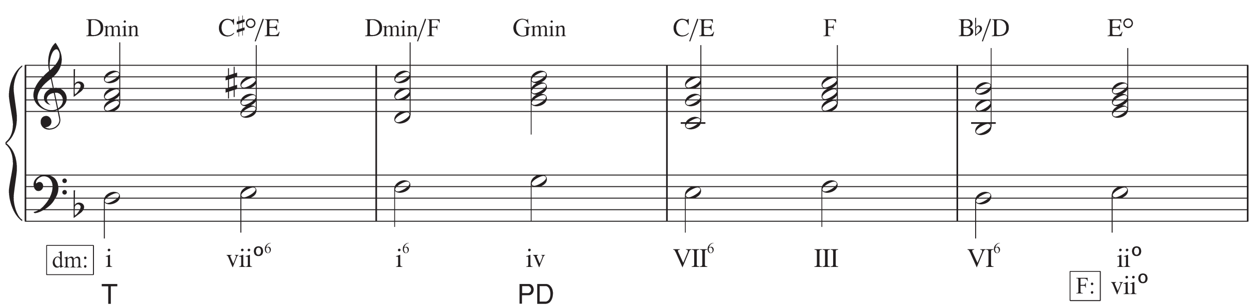
CHAPTER 3 HARMONIC FUNCTION

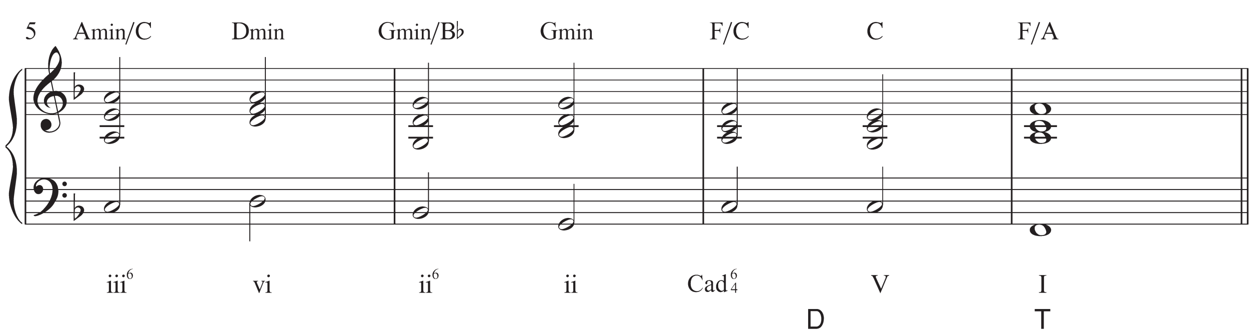
Track 17 Harmonic Dictation and Analysis





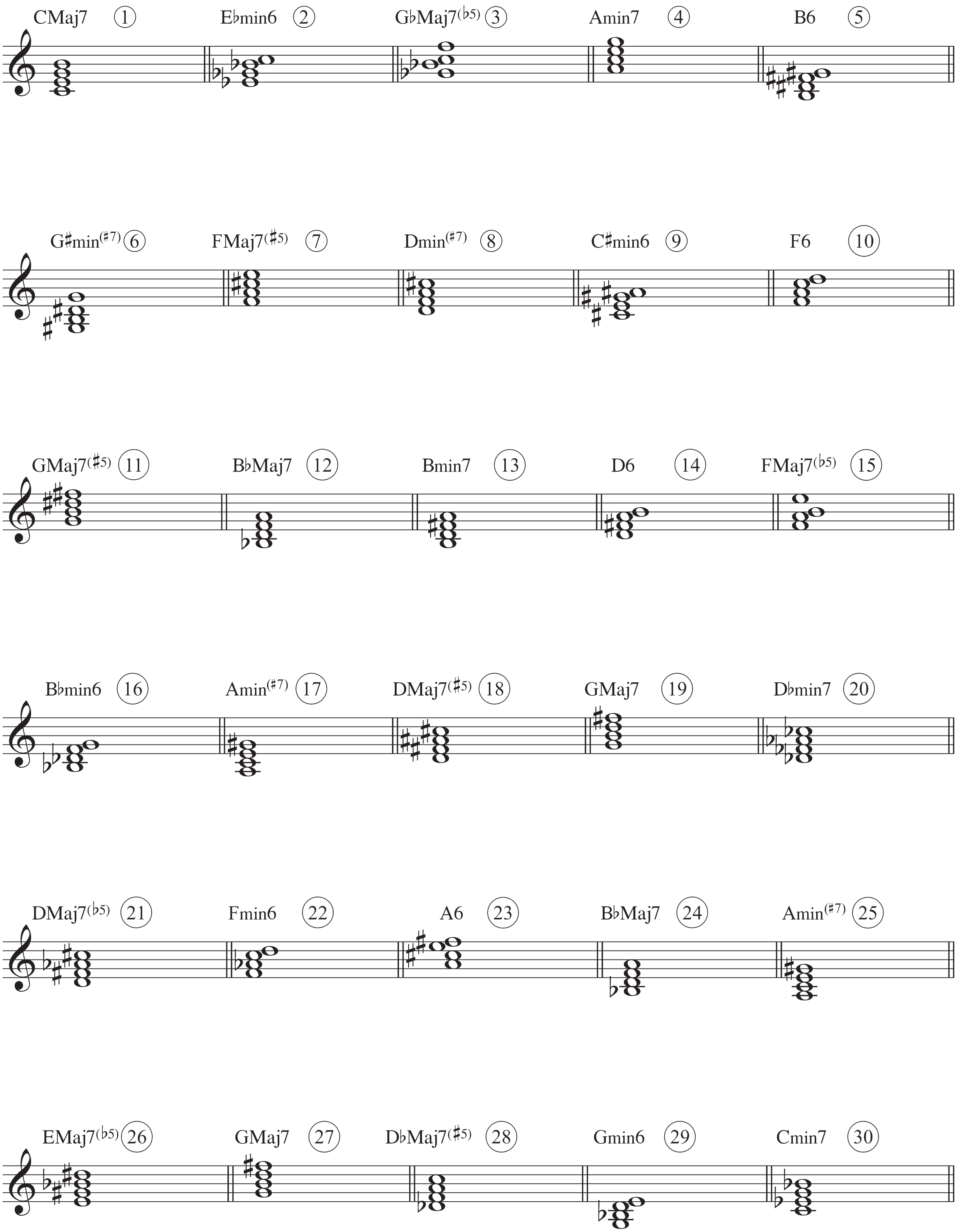
Track 18 Harmonic Dictation and Analysis



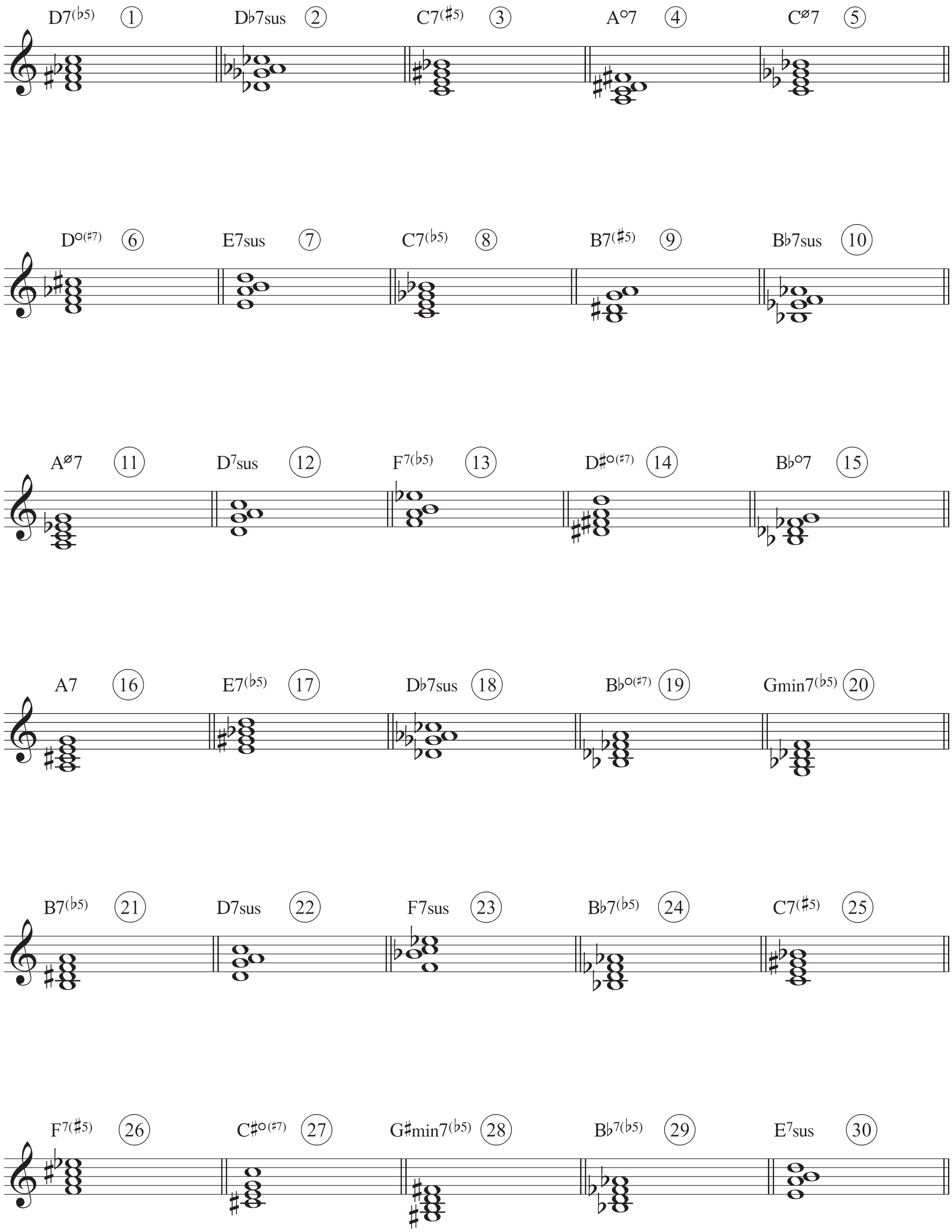


CHAPTER 4 FOUR-PART CHORDS
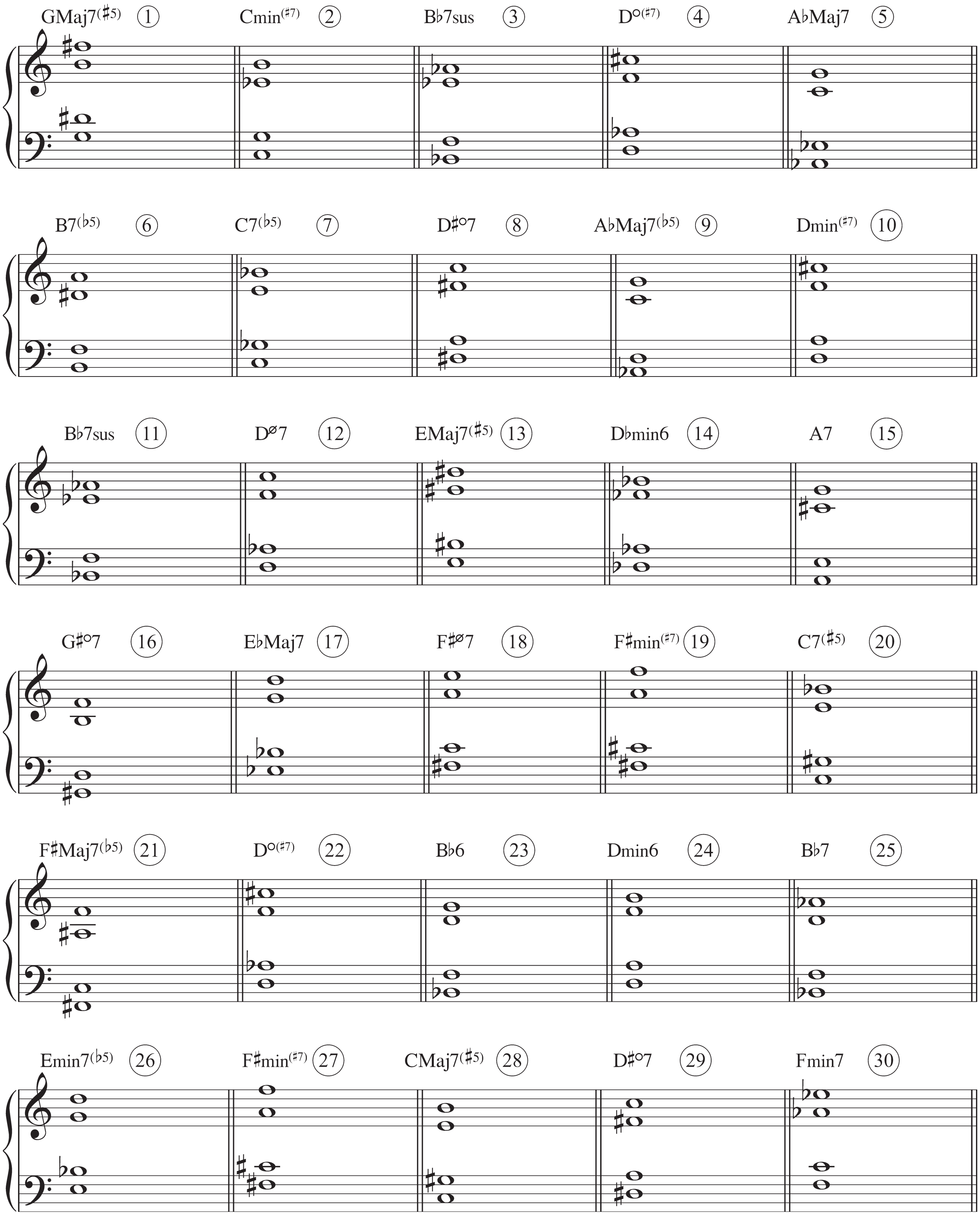
<u>Track 25</u> Four-Part Chords ID (major and minor)



Track 26 Four-Part Chords ID (dominant and intermediary)

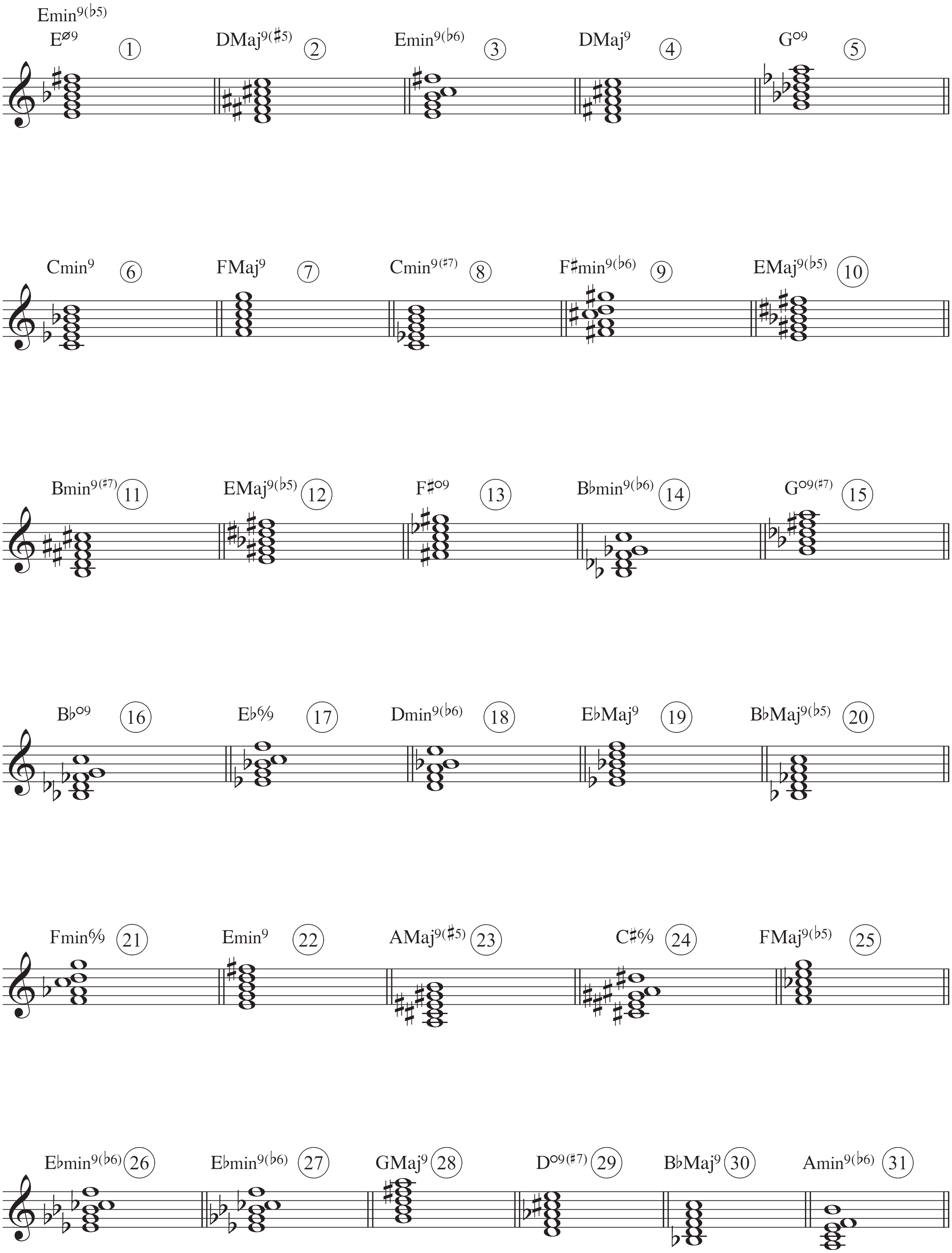


Track 27 Four-Part Chords ID ("drop 2" voicings)

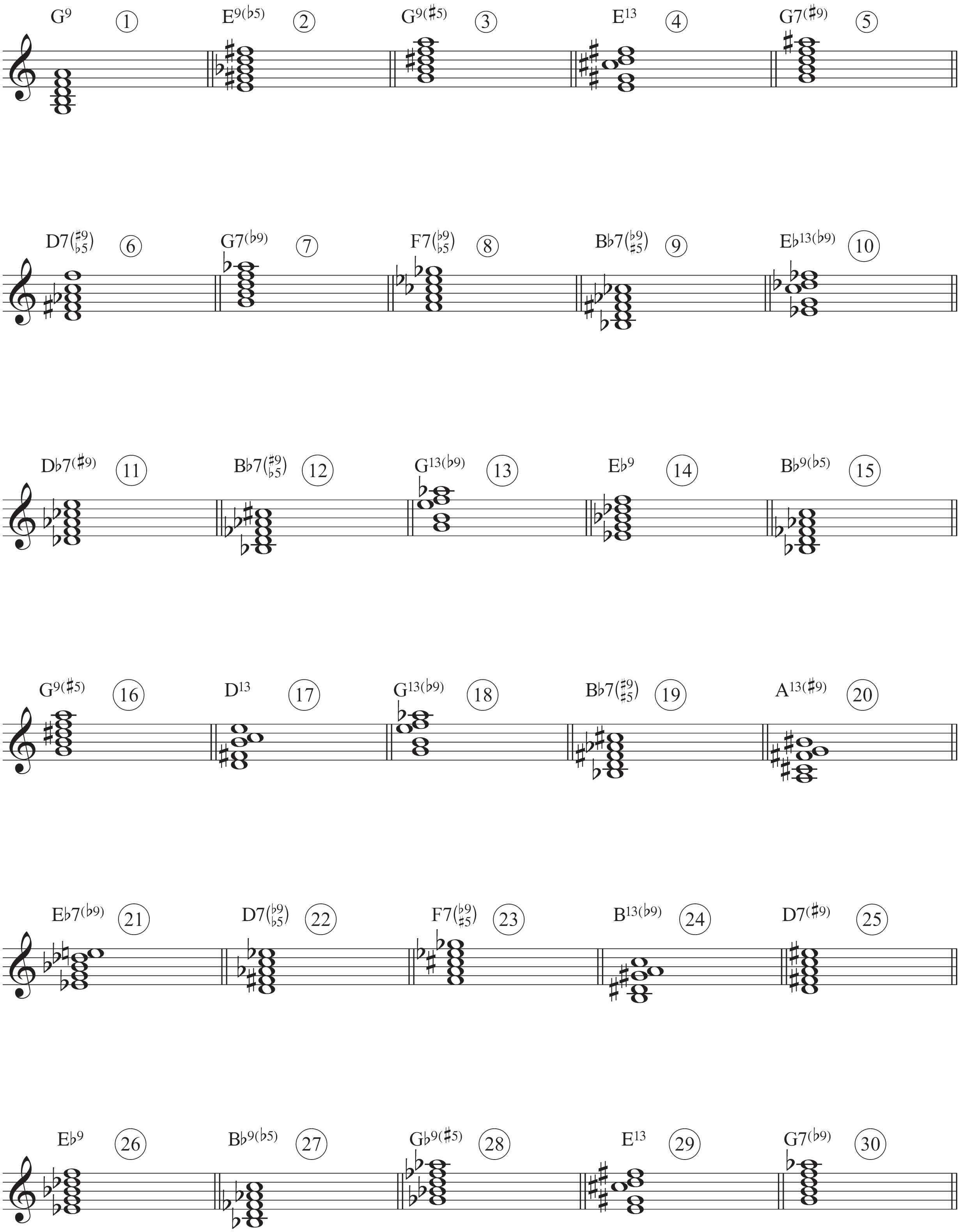


CHAPTER 5 FIVE-PART CHORDS

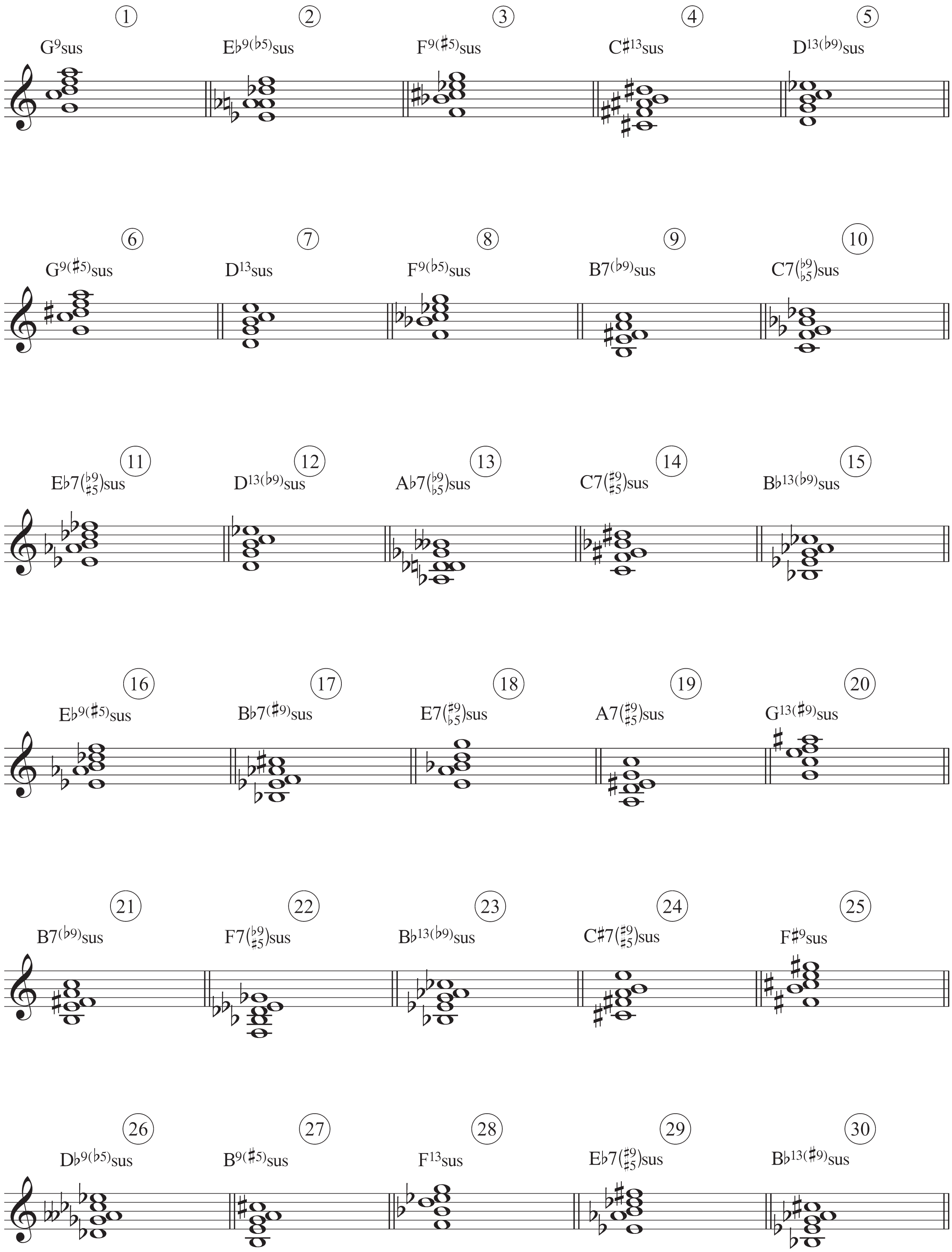
Track 35 Five–Part Chords ID (major, minor, and intermediary)
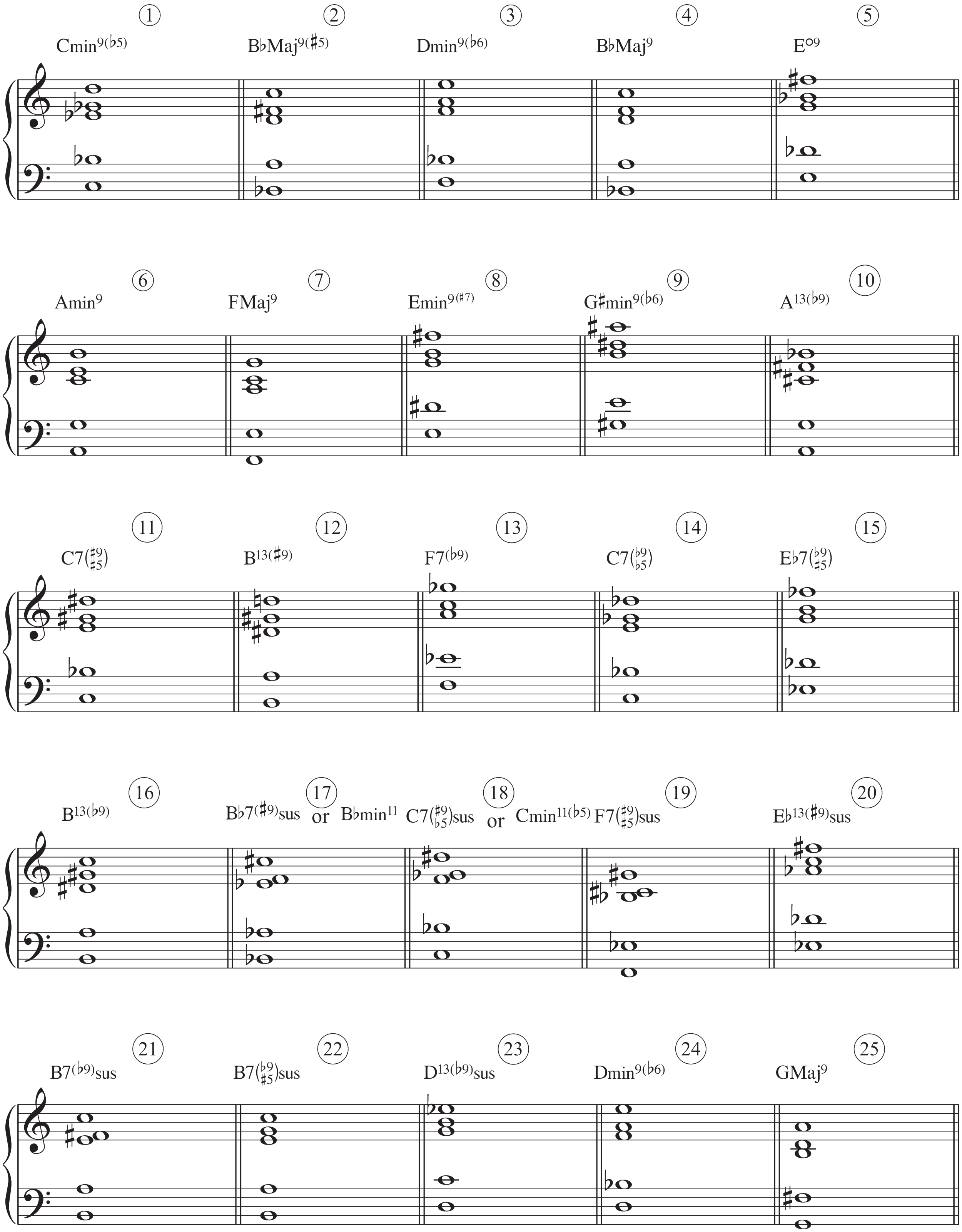


Track 36 Five-Part Chords ID (dominant 7ths)
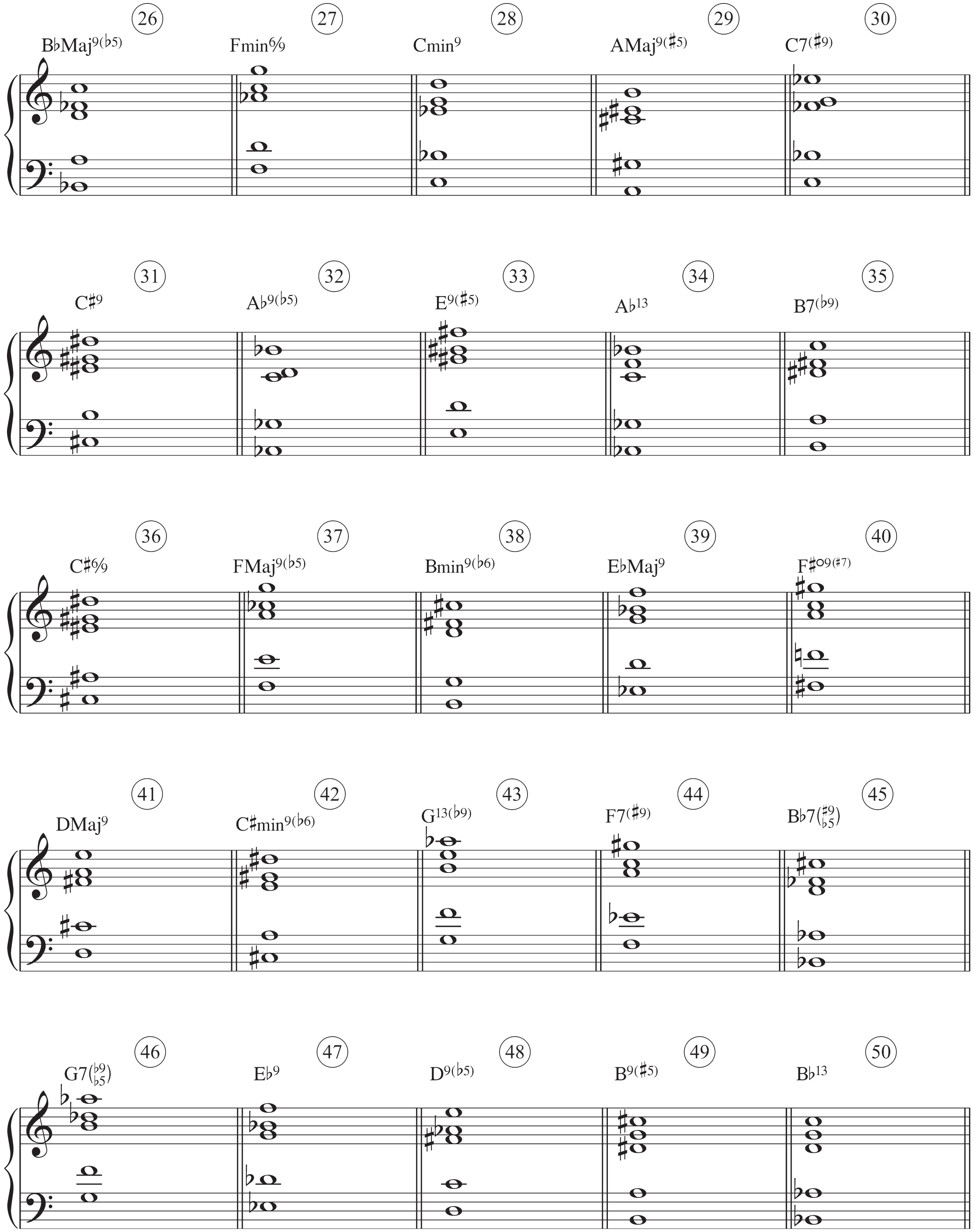


Track 37 Five-Part Chords ID (suspended dominant 7ths)
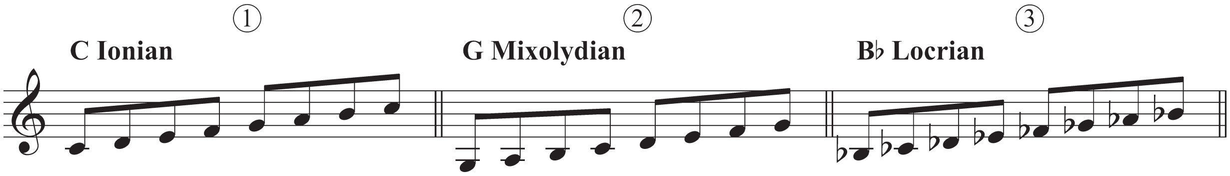


<u>Track 38</u> Five-Part Chords ID ("drop 2" voicings)
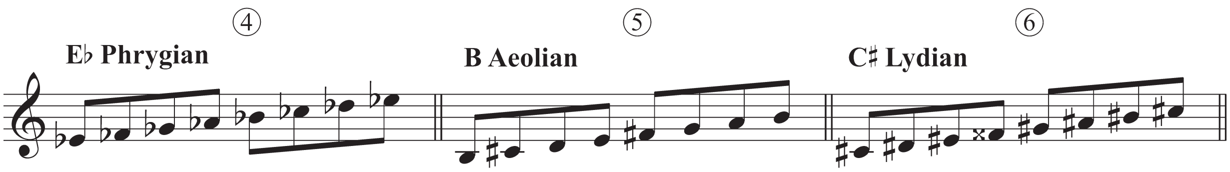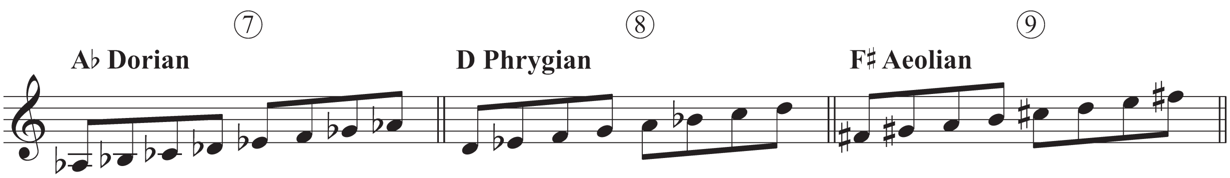



26
B♭Maj9(♭5)
27
Fmin6/9
28
Cmin9
29
AMaj9(♯5)
30
C7(♯9)
31
C♯9
32
A♭9(♭5)
33
E9(♯5)
34
A♭13
35
B7(♭9)
36
C♯6/9
37
FMaj9(♭5)
38
Bmin9(♭6)
39
E♭Maj9
40
F♯o9(♯7)
41
DMaj9
42
C♯min9(♭6)
43
G13(♭9)
44
F7(♯9)
45
B♭7(♯9 ♭5)
46
G7(♭9 ♭5)
47
E♭9
48
D9(♭5)
49
B9(♯5)
50
B♭13
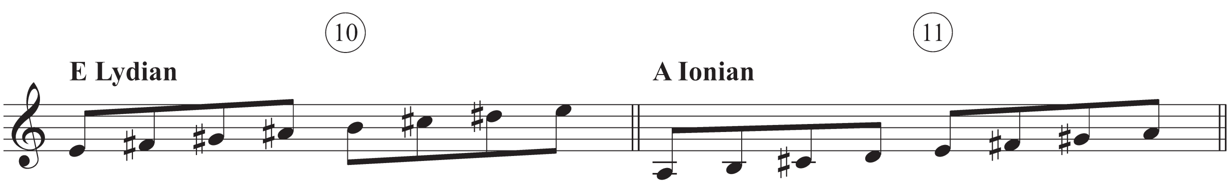
CHAPTER 7 MODES
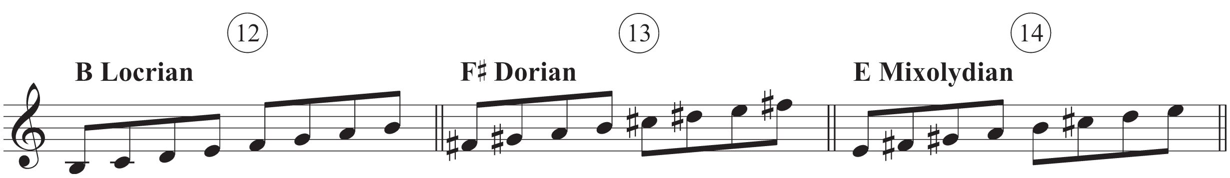
Track 39 Diatonic Modes ID



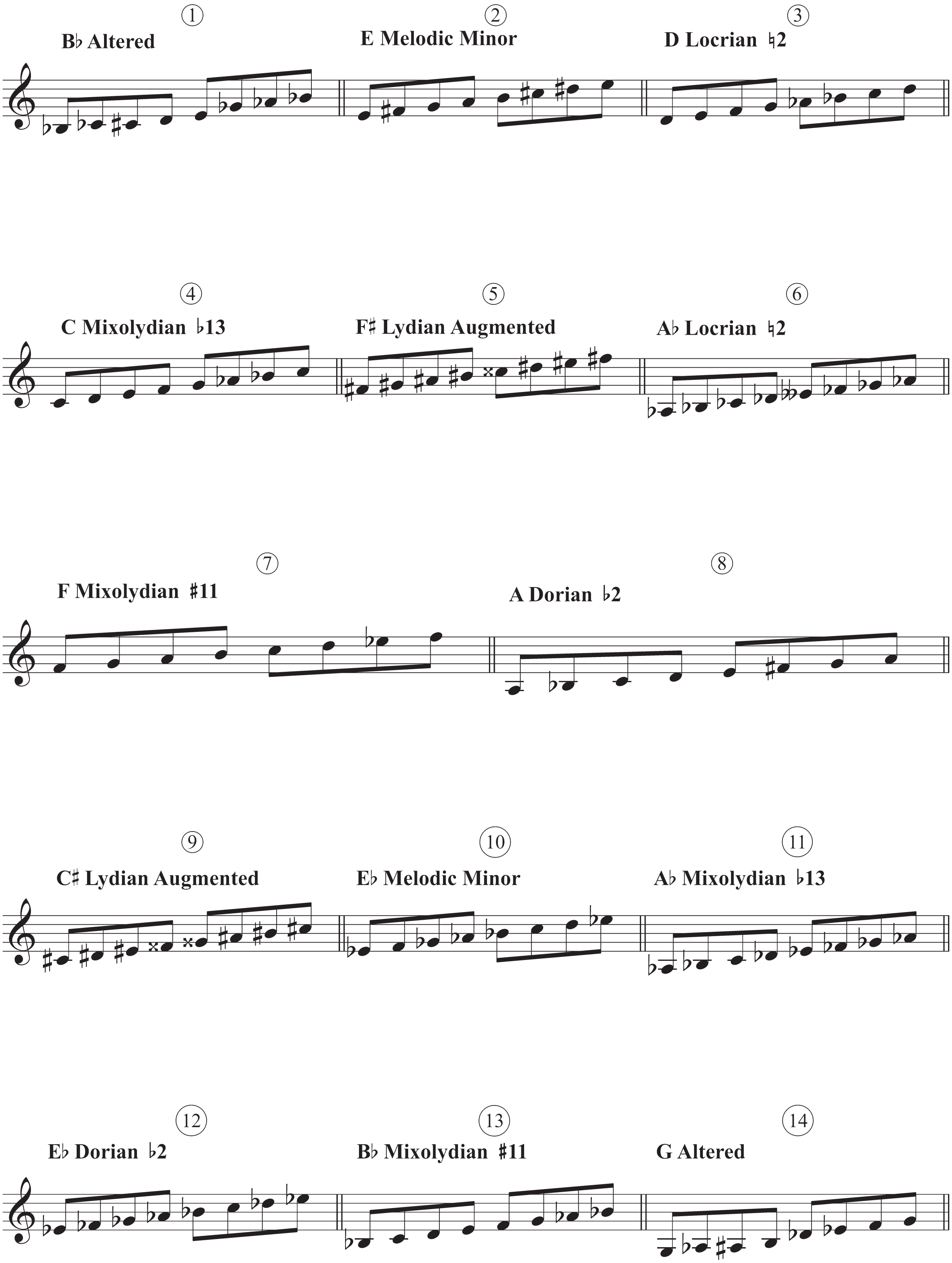






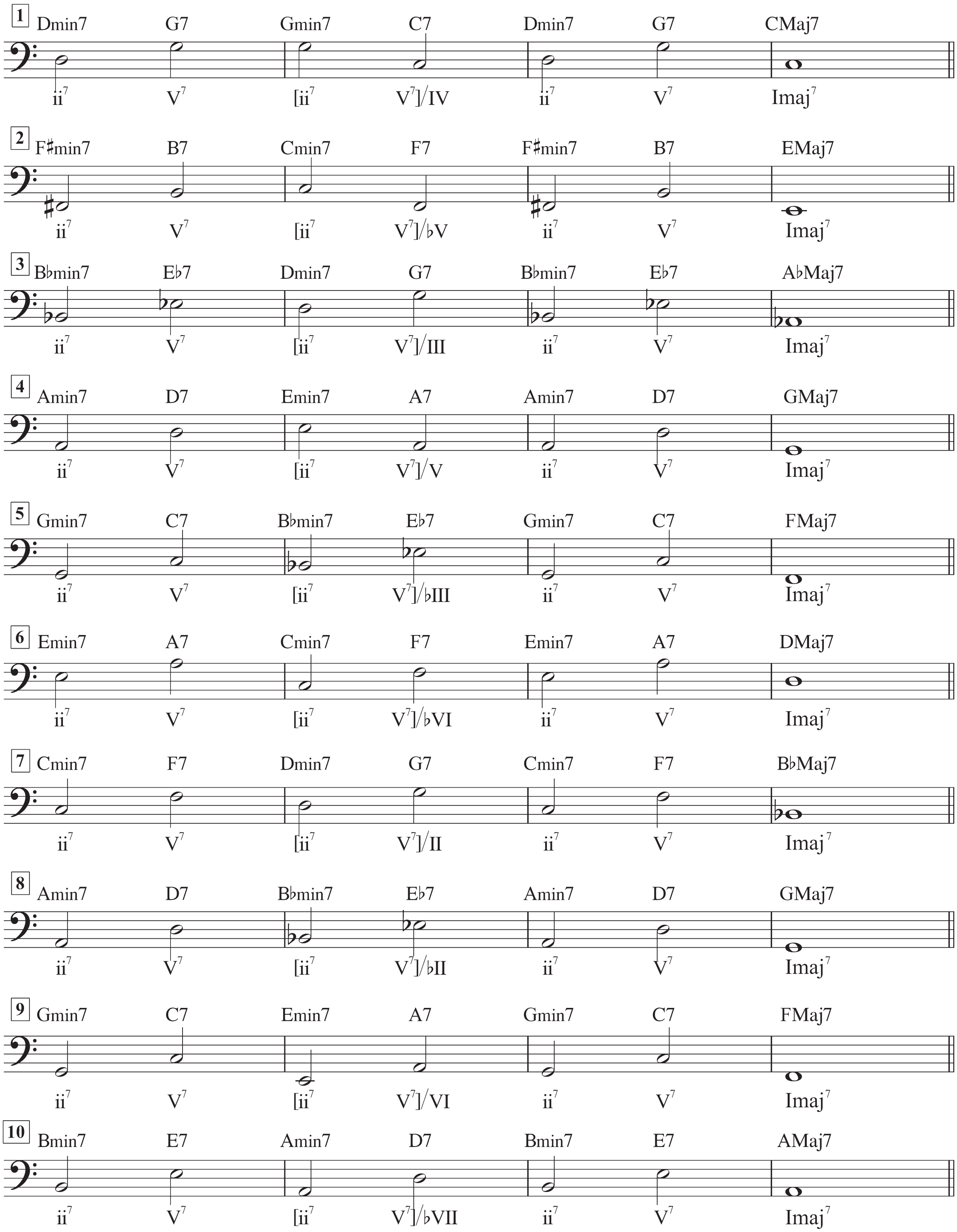


Track 40 Chromatic Modes ID

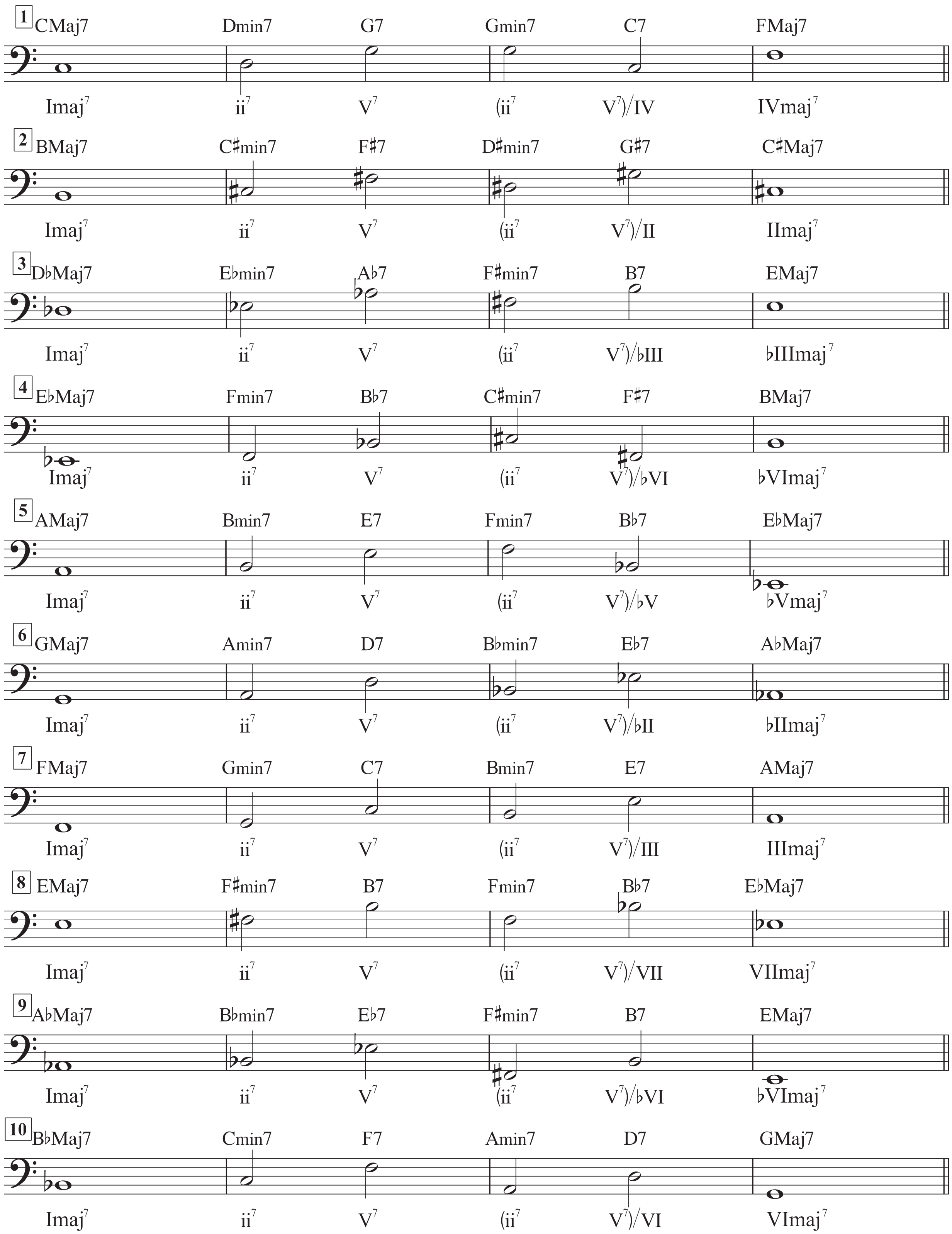


CHAPTER 13 IDIOMATIC JAZZ PROGRESSIONS
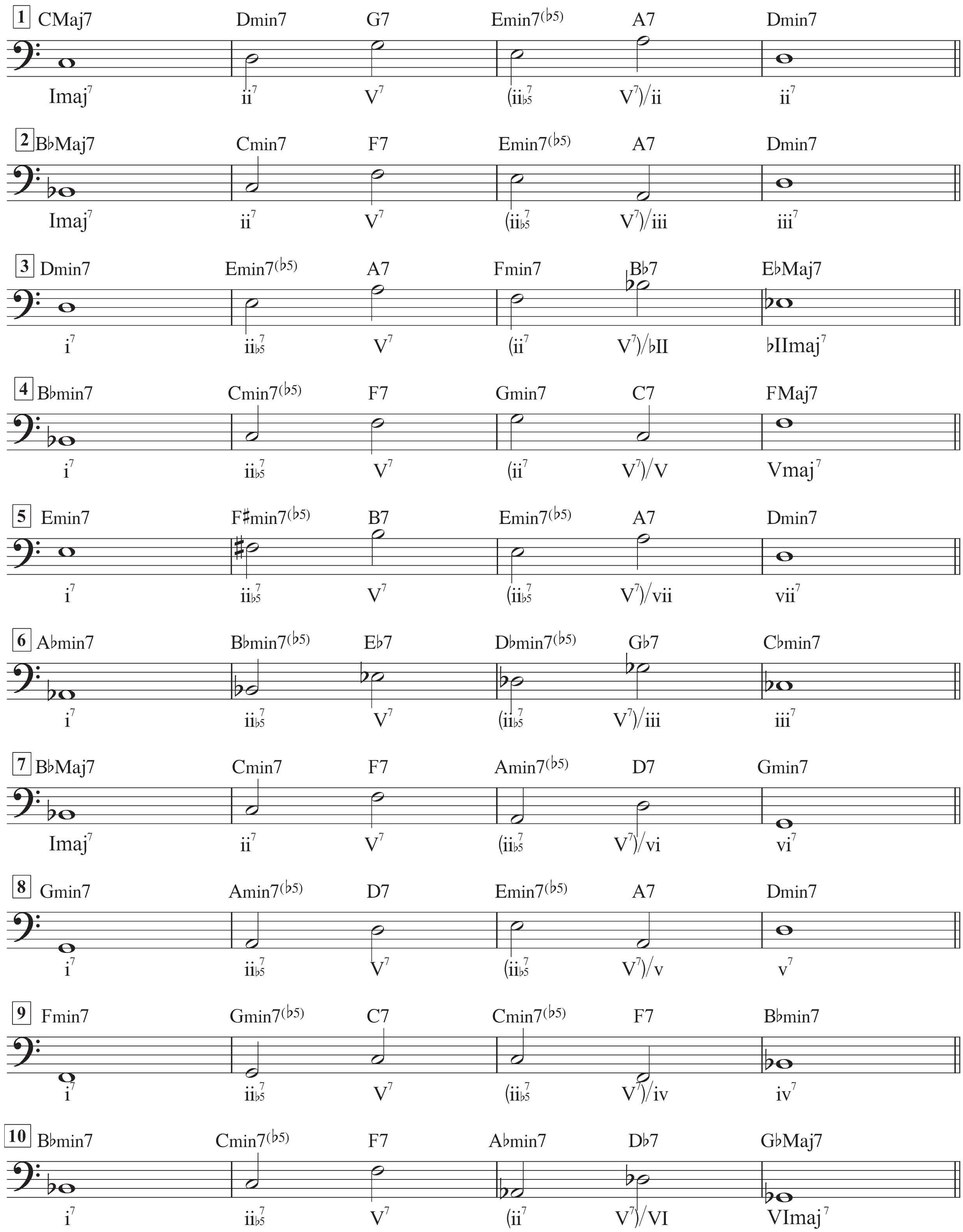
Track 41 Harmonic Dictation: four-bar progressions I



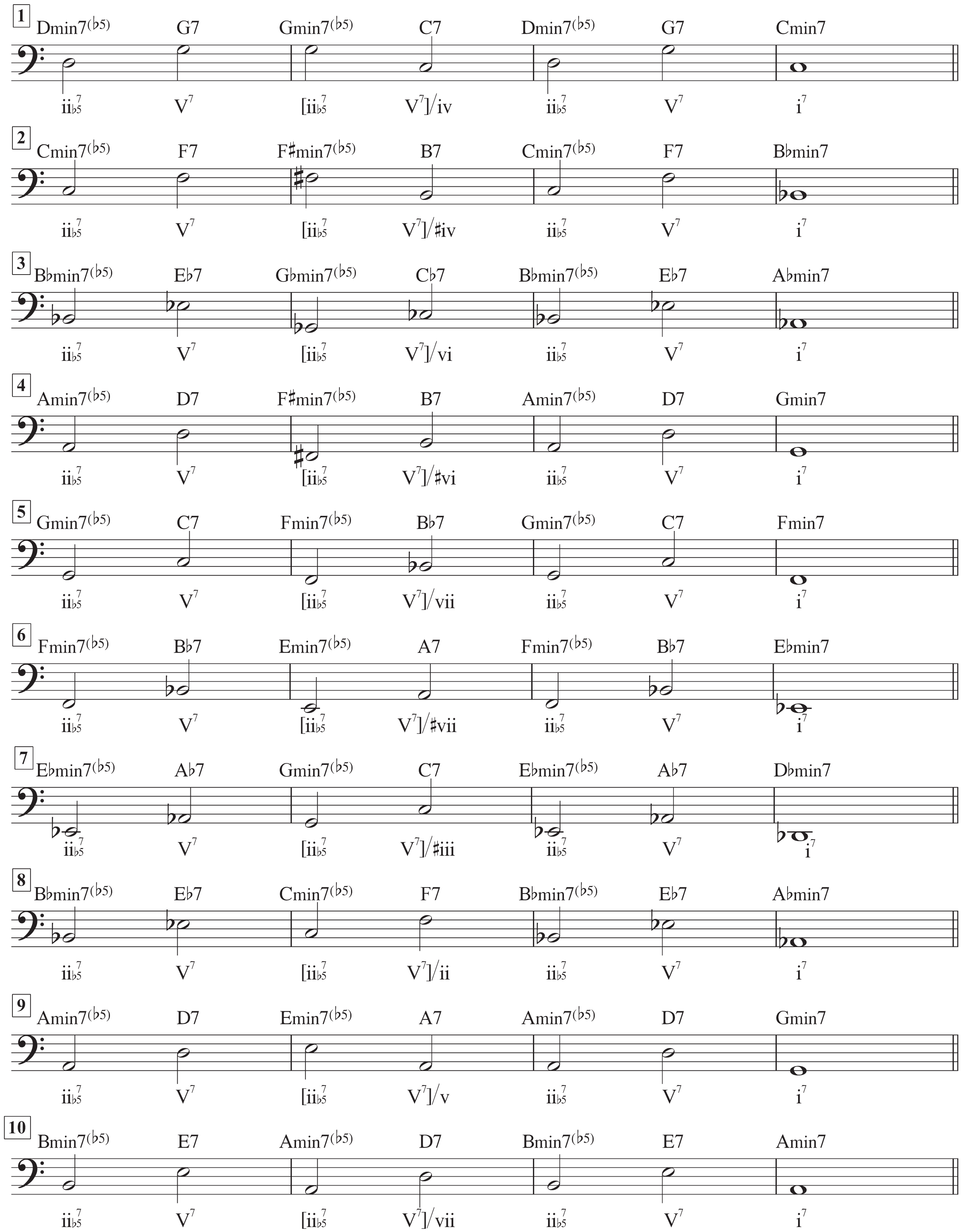
Track 42 Harmonic Dictation: four-bar progressions II
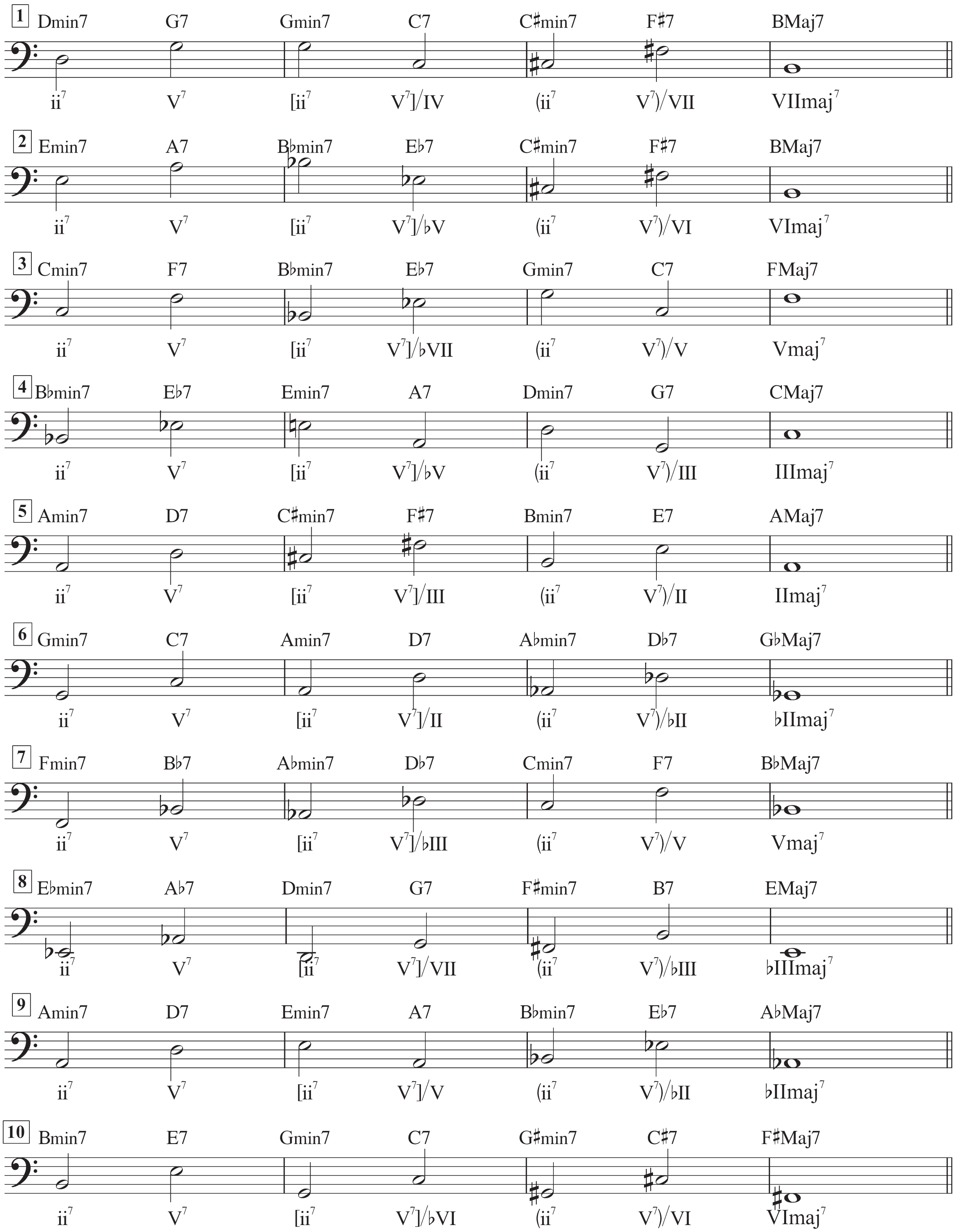


Track 43 Harmonic Dictation: four-bar progressions III
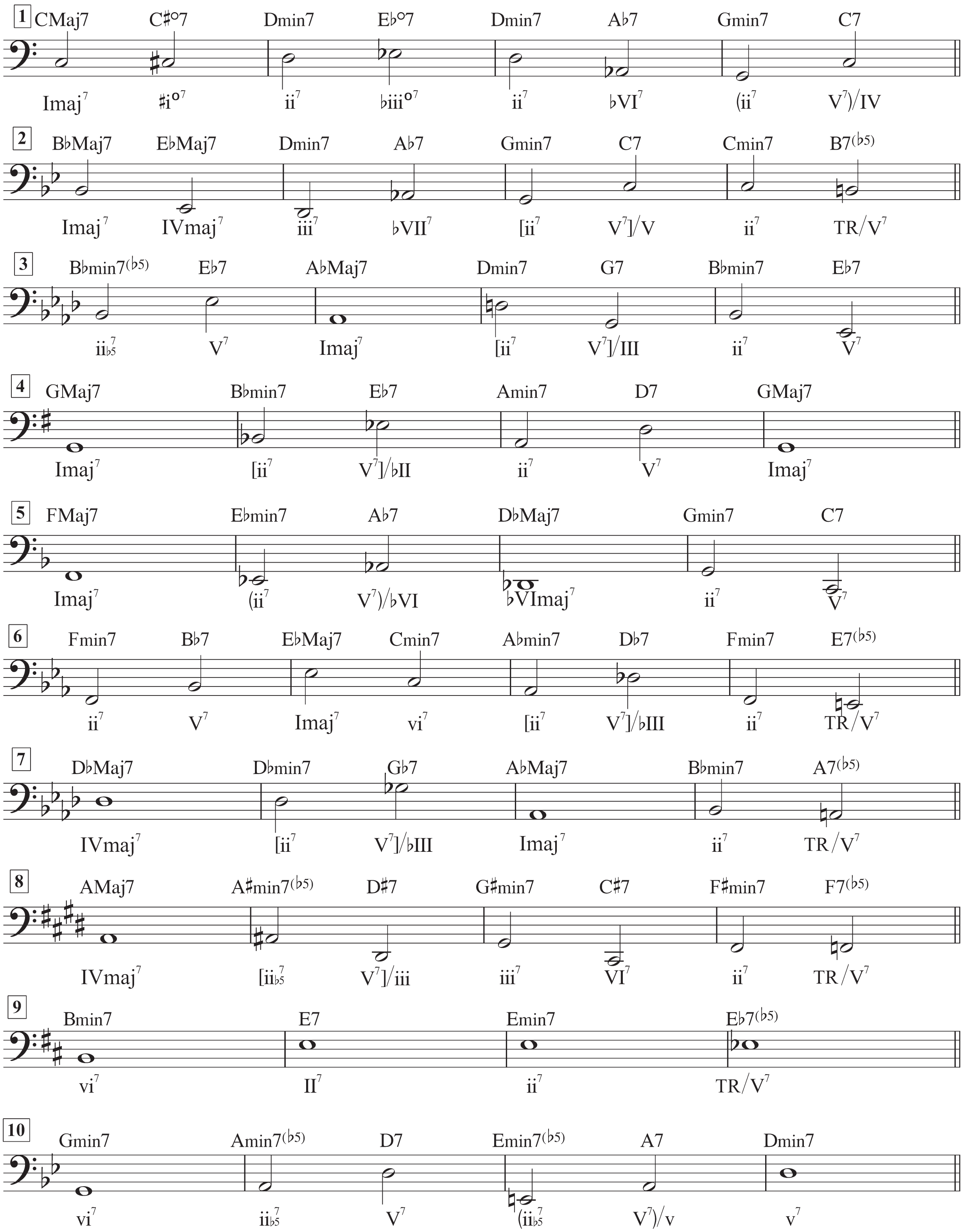


Track 44 Harmonic Dictation: four-bar progressions IV



Track 45 Harmonic Dictation: four-bar progressions V
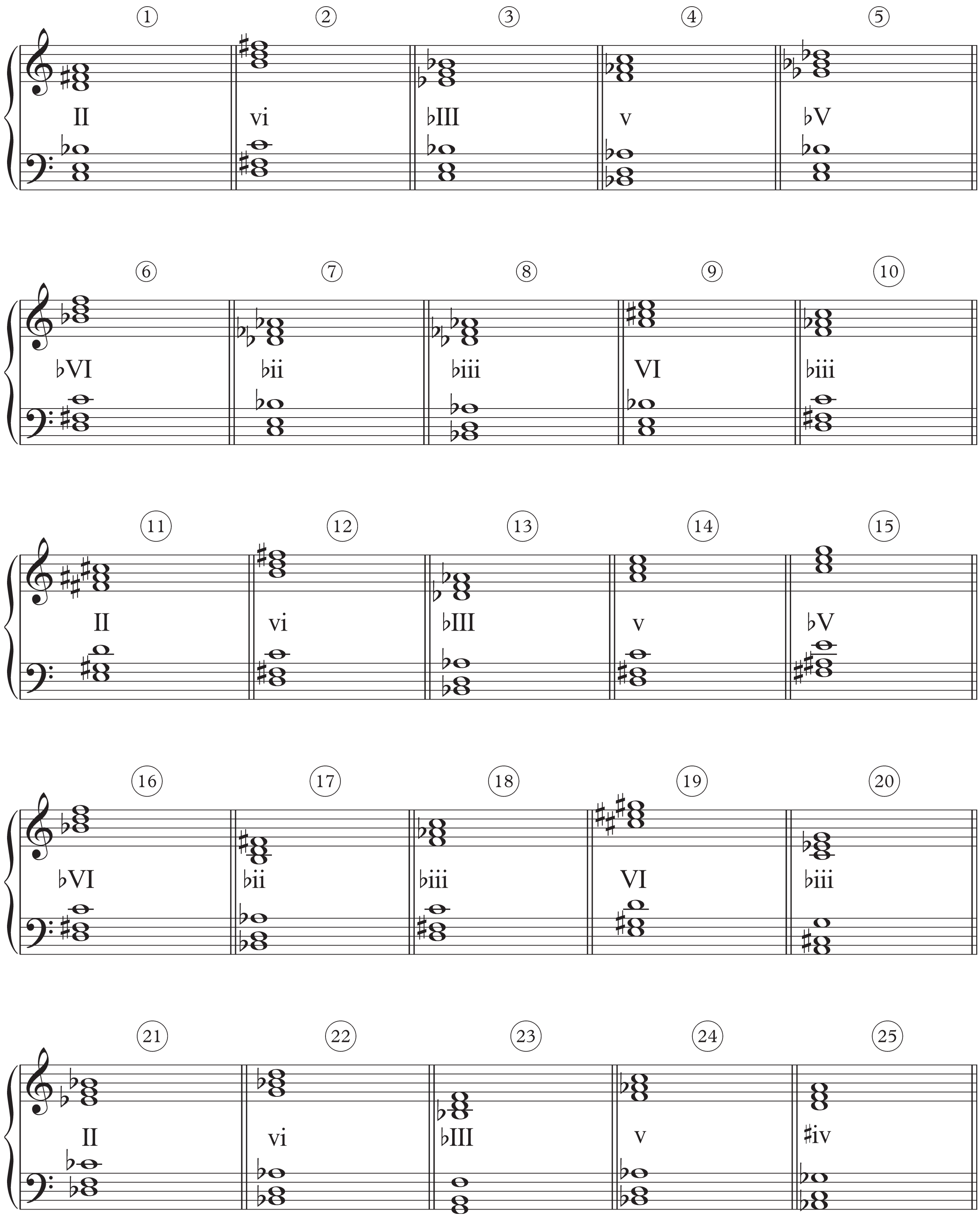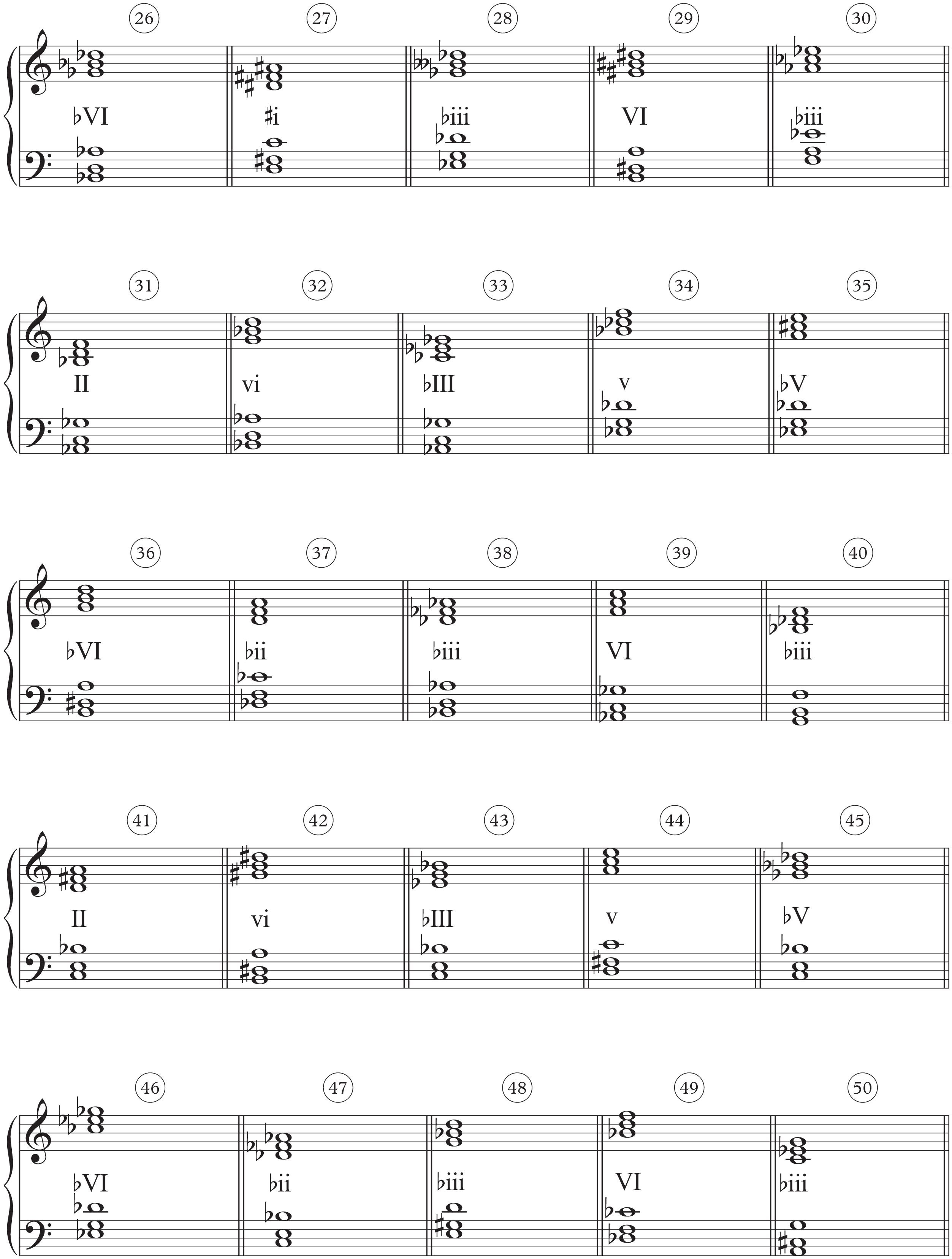


<u>Track 46</u> Harmonic Dictation: four-bar progressions VI



CHAPTER 14 VOICINGS

Track 57 Upper-Structure Triads ID



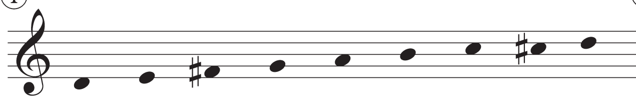

26 27 28 29 30
♭VI ♮i ♭iii VI ♭iii
31 32 33 34 35
II vi ♭III v ♭V
36 37 38 39 40
♭VI ♭ii ♭iii VI ♭iii
41 42 43 44 45
II vi ♭III v ♭V
46 47 48 49 50
♭VI ♭ii ♭iii VI ♭iii

CHAPTER 15 BEBOP

Track 58 Bebop Scales ID

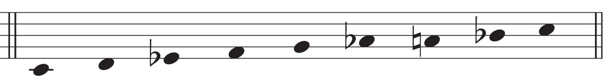
D dominant bebop

(1)



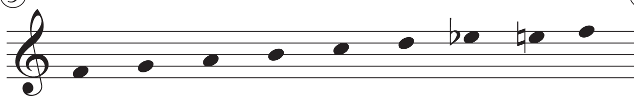
C minor ♭7 bebop

(2)



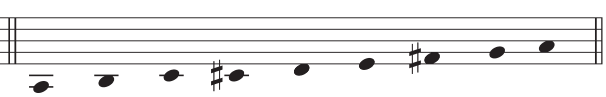
F dominant ♯11 bebop

(3)



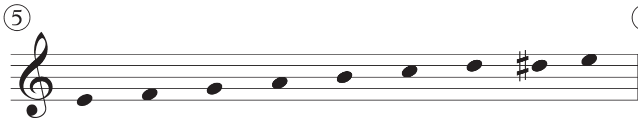
A intermediary

(4)



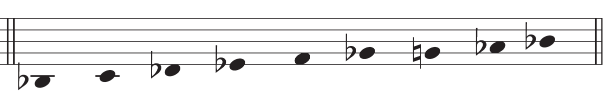
E dominant ♭9/♯9/♭13 bebop

(5)



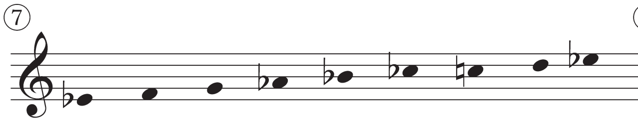
B♭ minor ♭7 bebop

(6)



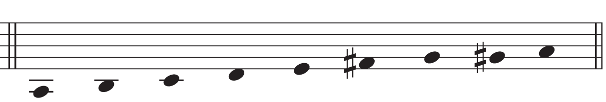
E♭ major bebop

(7)



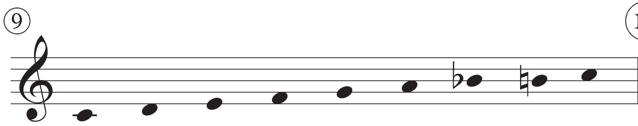
A dorian bebop

(8)



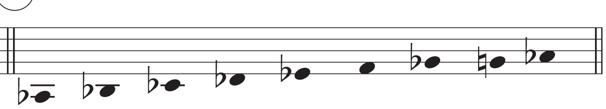
C dominant bebop

(9)



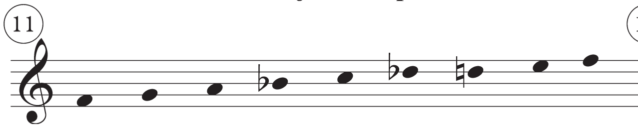
A♭ dorian bebop

(10)



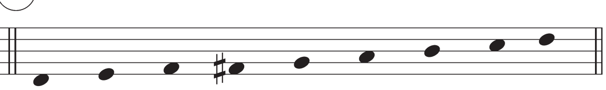
F major bebop

(11)



D intermediary

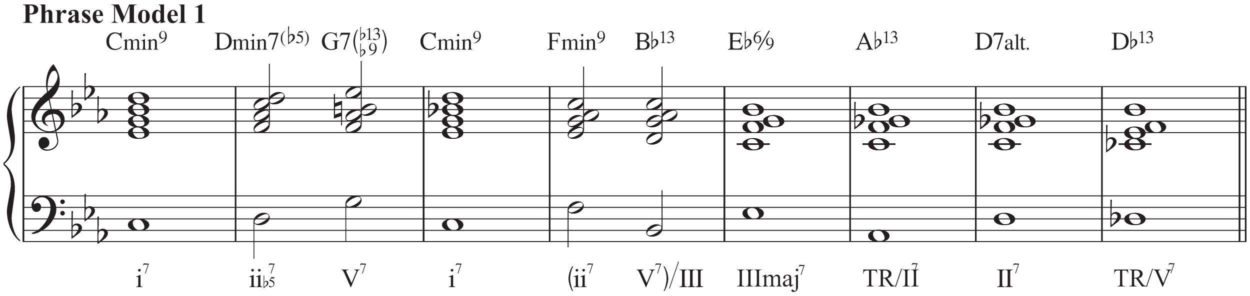
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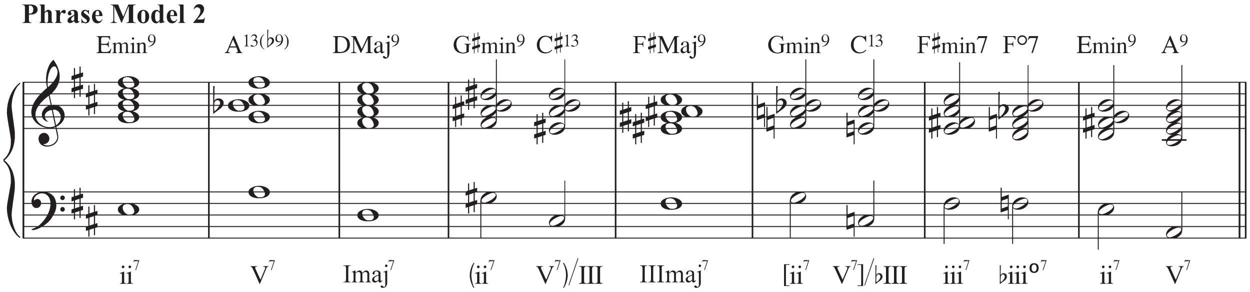
CHAPTER 21 PHRASE MODELS

Track 59 Harmonic Dictation: diatonic phrase models

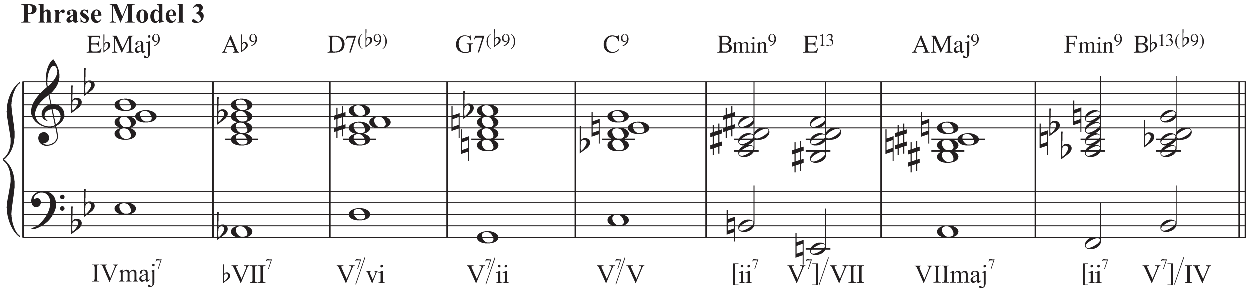
Phrase Model 1
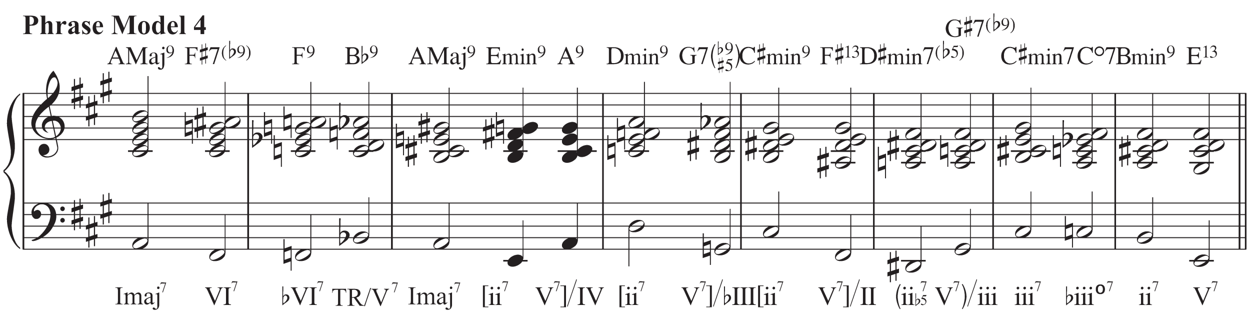


Phrase Model 2



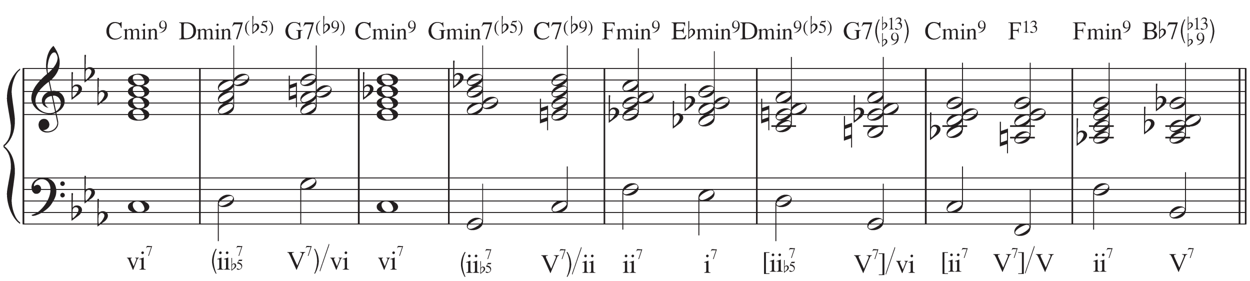
Phrase Model 3



Phrase Model 4

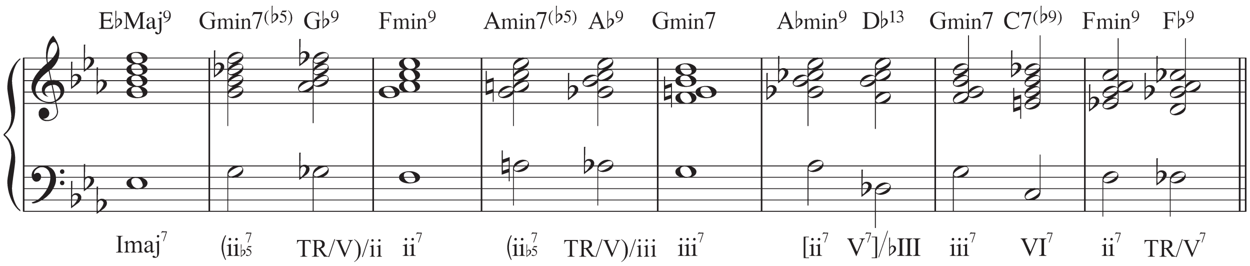


Phrase Model 5

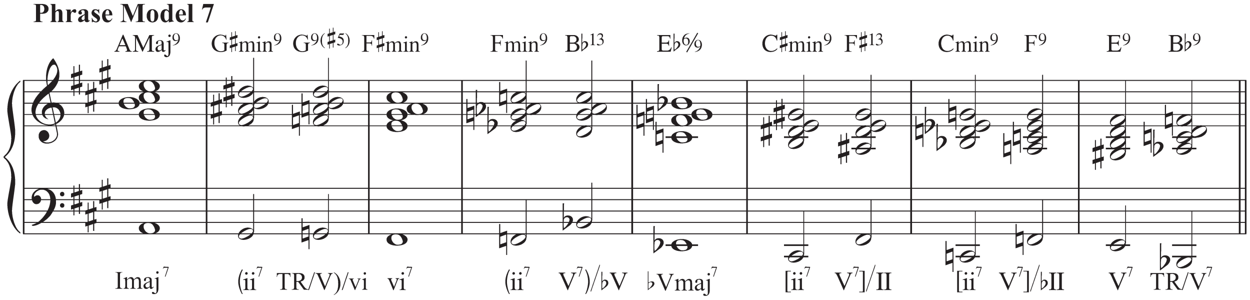


Track 60 Harmonic Dictation: chromatic phrase models

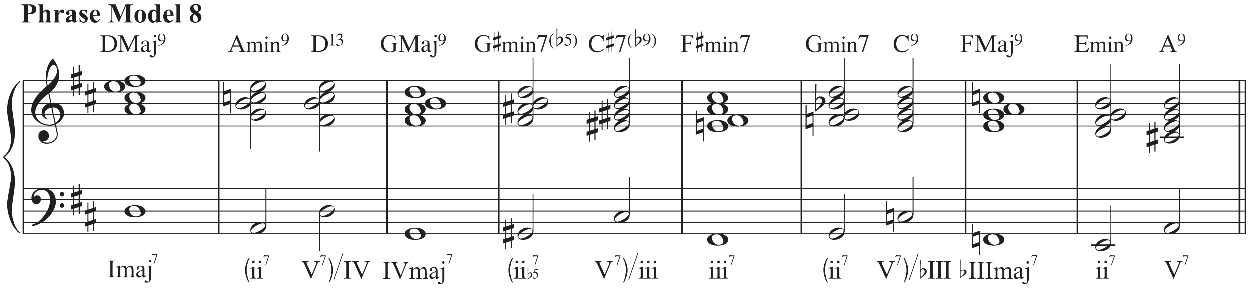
Phrase Model 6



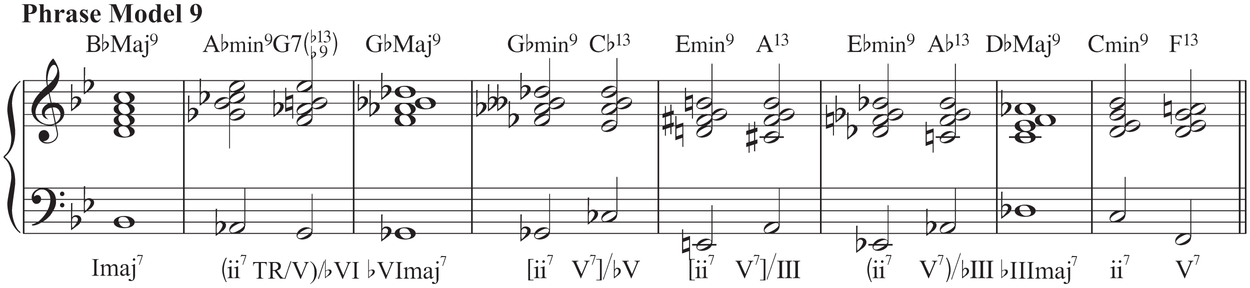
Phrase Model 7



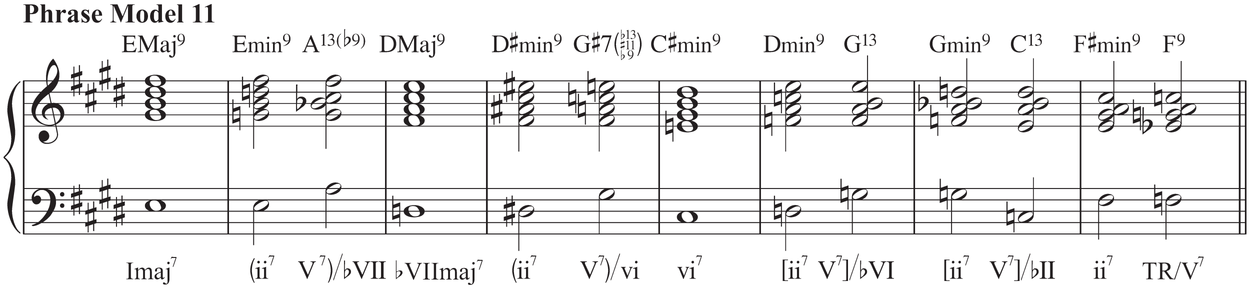
Phrase Model 8



Phrase Model 9
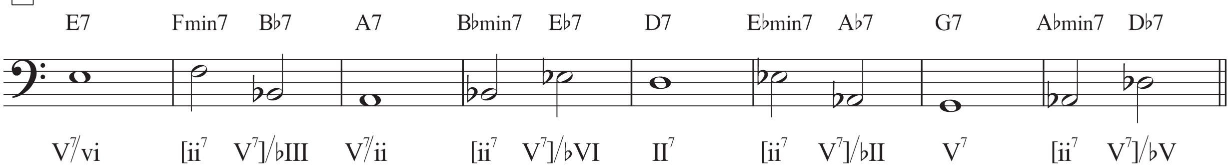


Phrase Model 11



Track 61 Harmonic Dictation: diatonic and chromatic phrase models

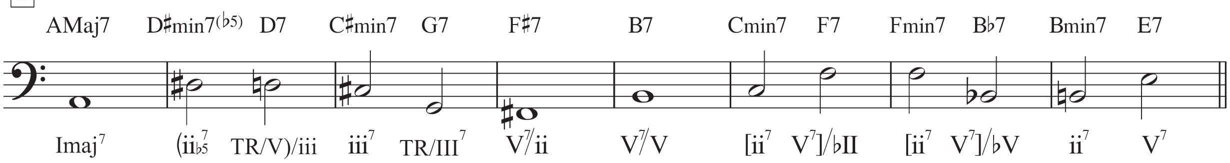
Phrase Model 13

1



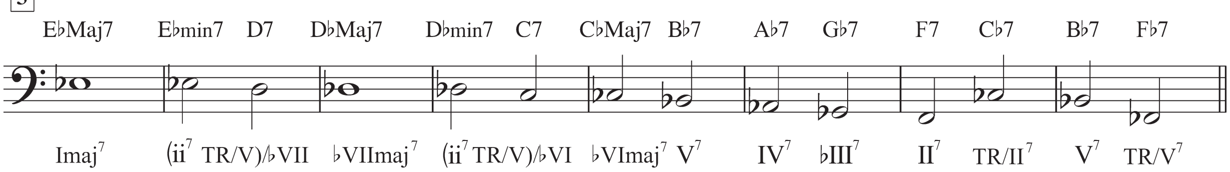
Phrase Model 12

2



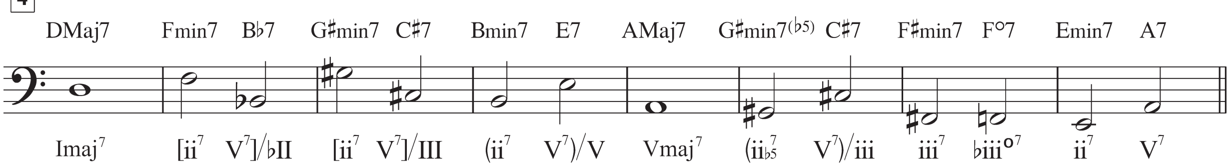
Phrase Model 11

3



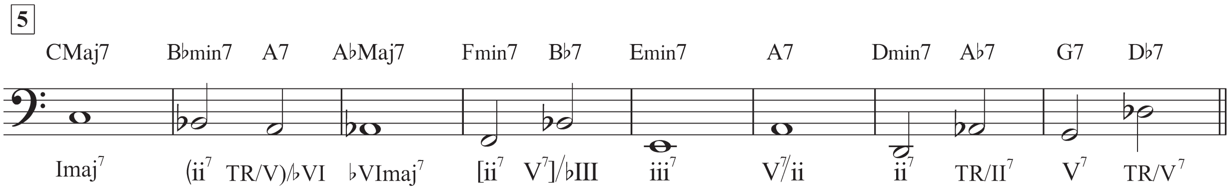
Phrase Model 10

4



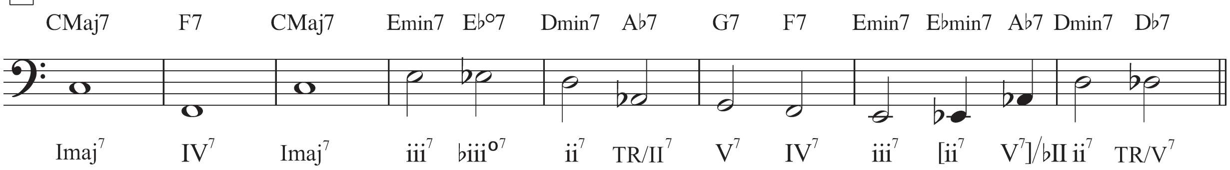
Phrase Model 9

5



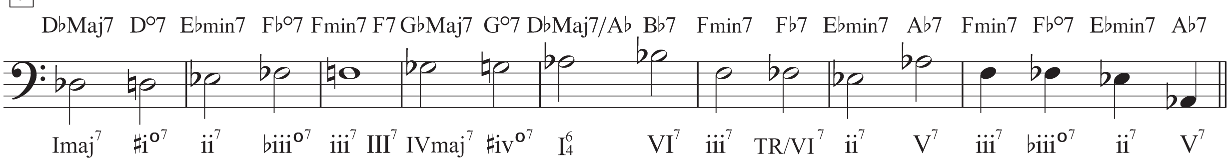
Phrase Model 8

6



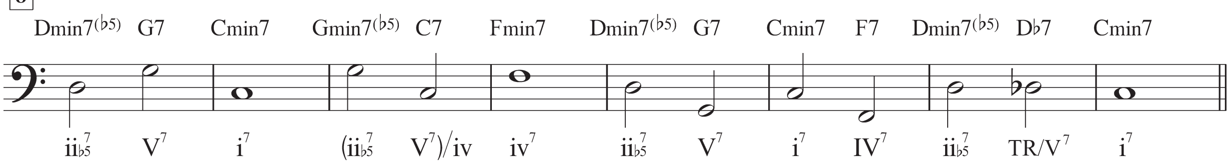
Phrase Model 4

7



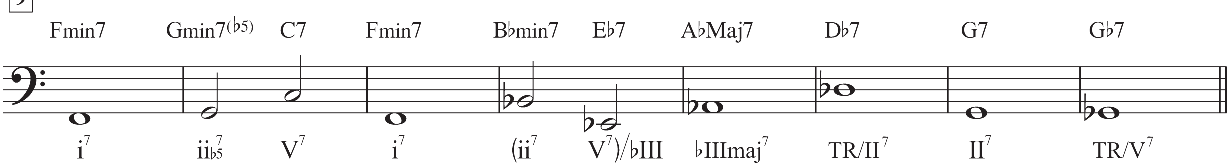
Phrase Model 2

8
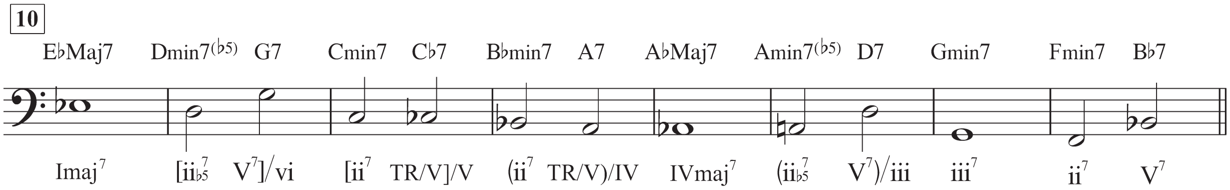


Phrase Model 1

9



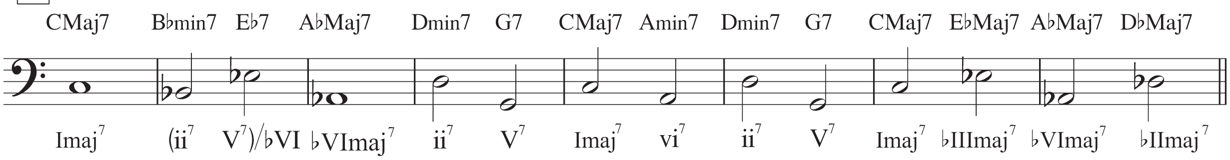
Phrase Model 6

10



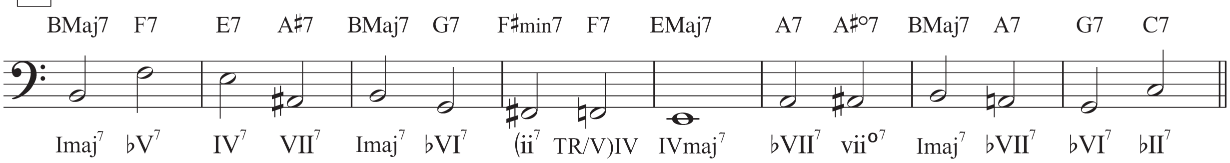
Phrase Model 9

11



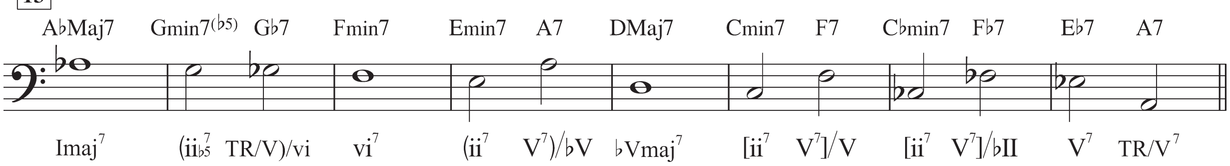
Phrase Model 8

12



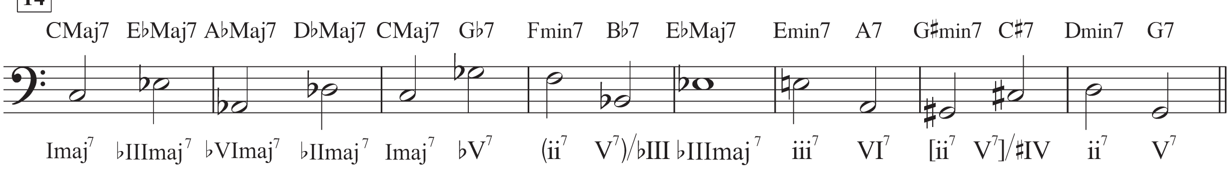
Phrase Model 7

13



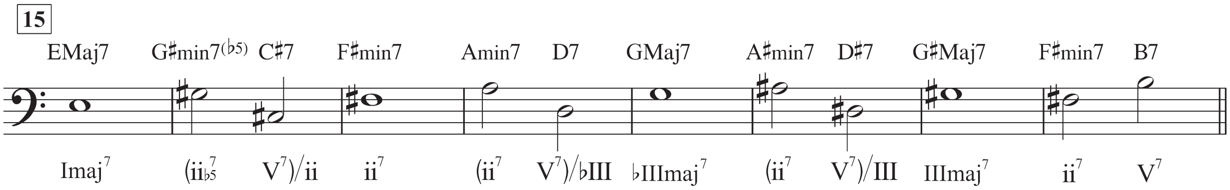
Phrase Model 4

14



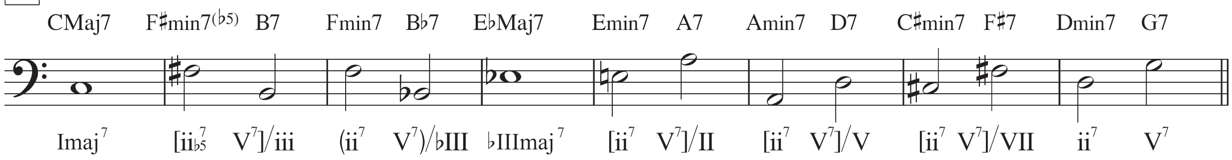
Phrase Model 6

15



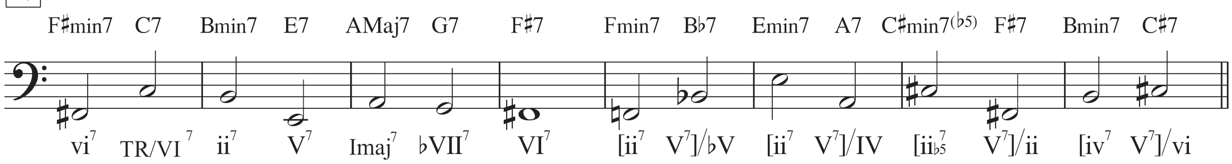
Phrase Model 12

16



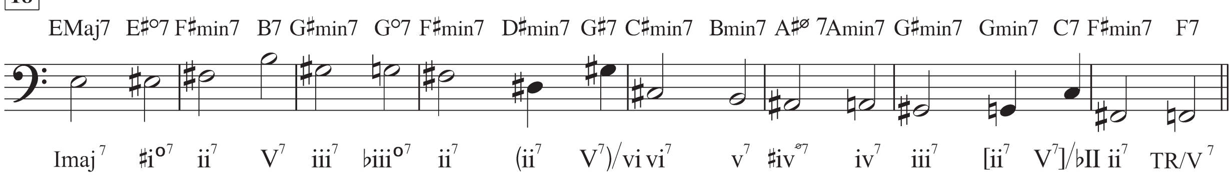
Phrase Model 5

17



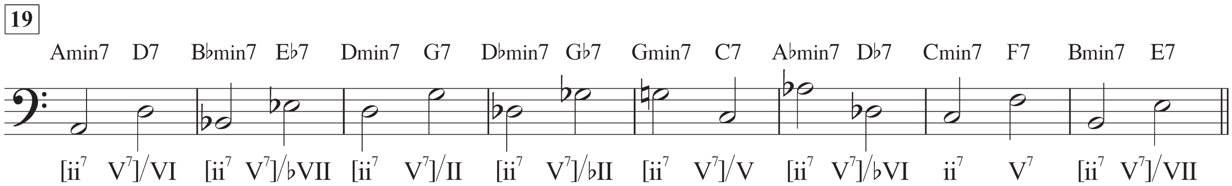
Phrase Model 4

18



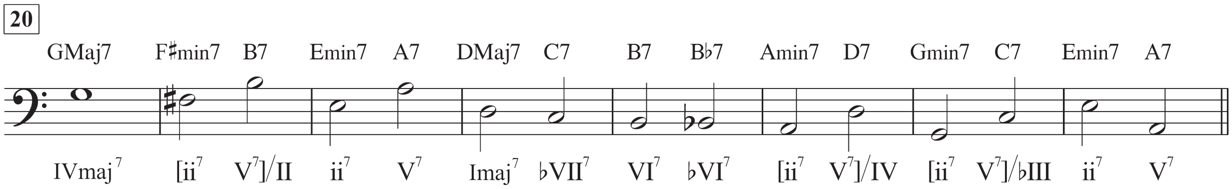
Phrase Model 13

19



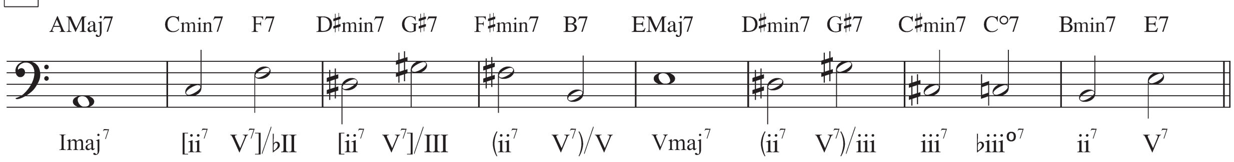
Phrase Model 7

20



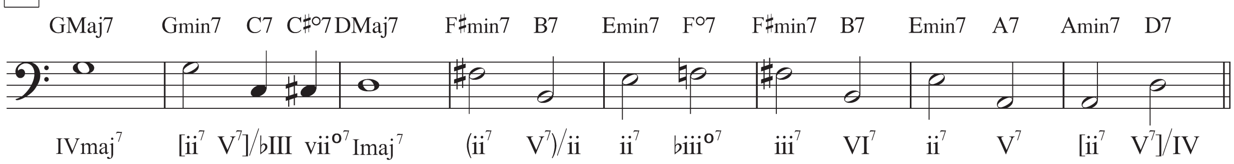
Phrase Model 6

21



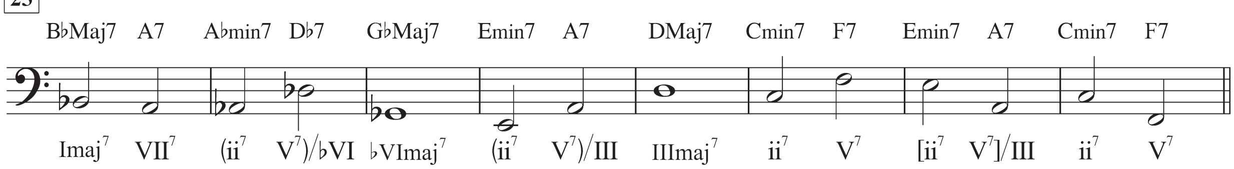
Phrase Model 11

22



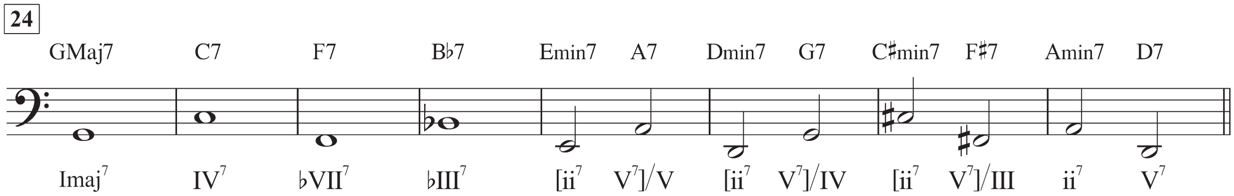
Phrase Model 9

23



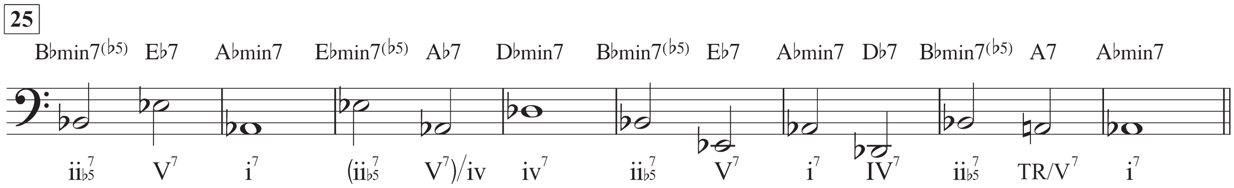
Phrase Model 8

24



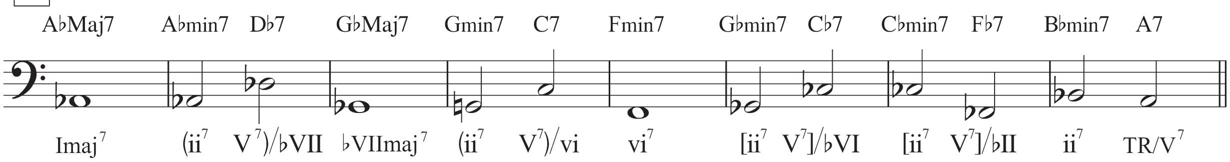
Phrase Model 2

25



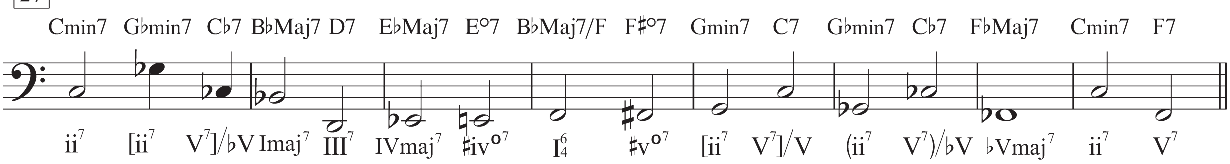
Phrase Model 11

26



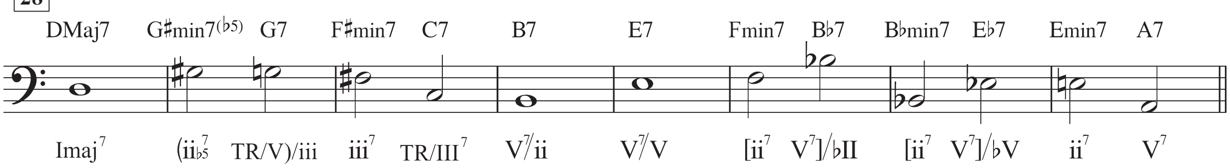
Phrase Model 2

27



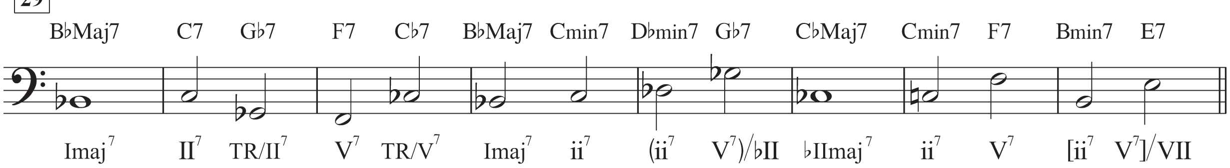
Phrase Model 12

28



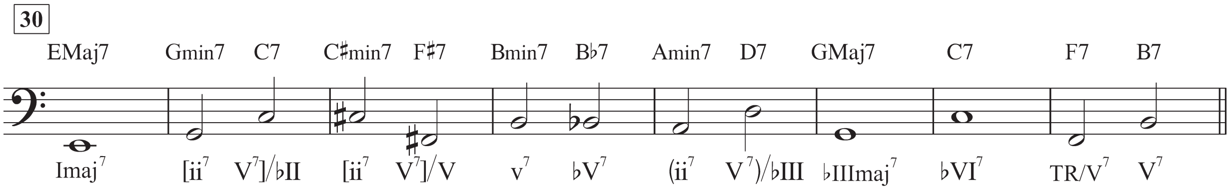
Phrase Model 2

29
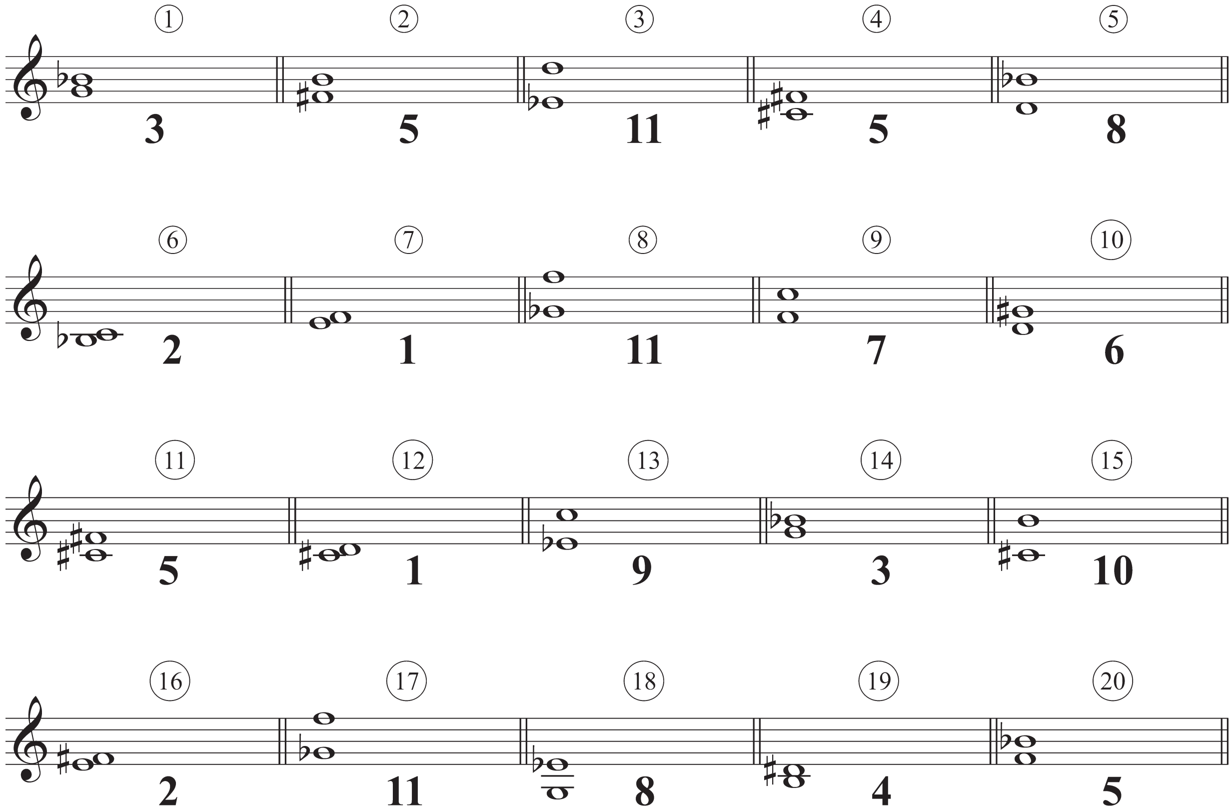


Phrase Model 6

30

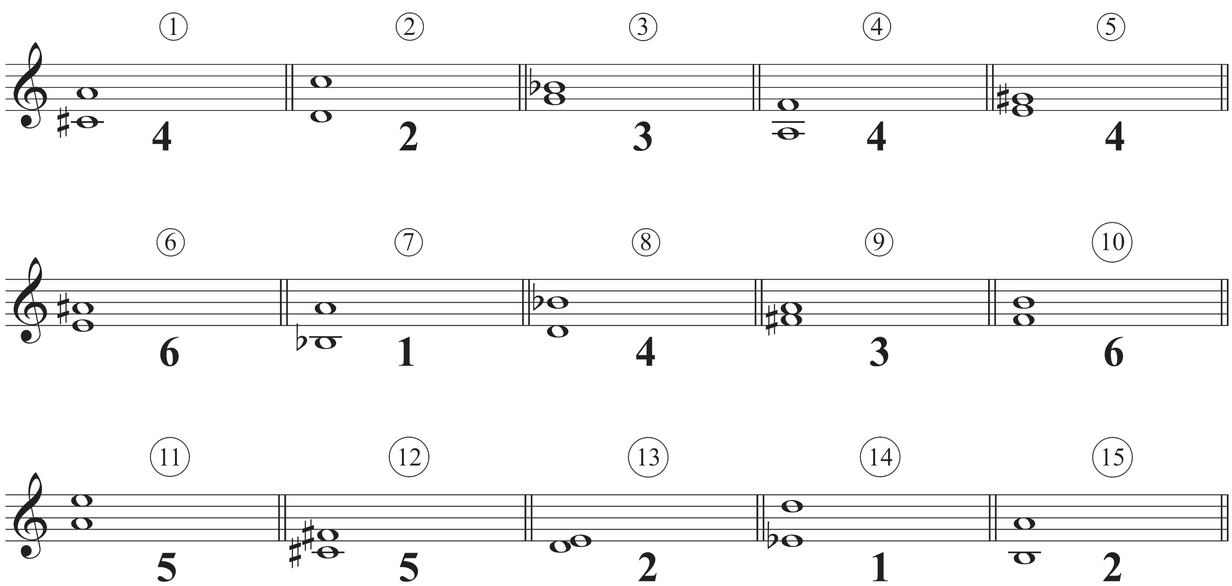


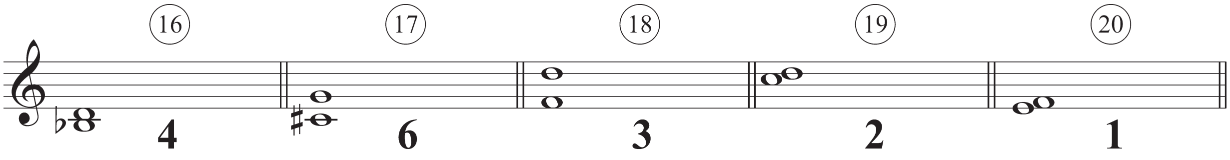
CHAPTER 27 POST-TONAL JAZZ

Track 62 Ordered Intervals ID
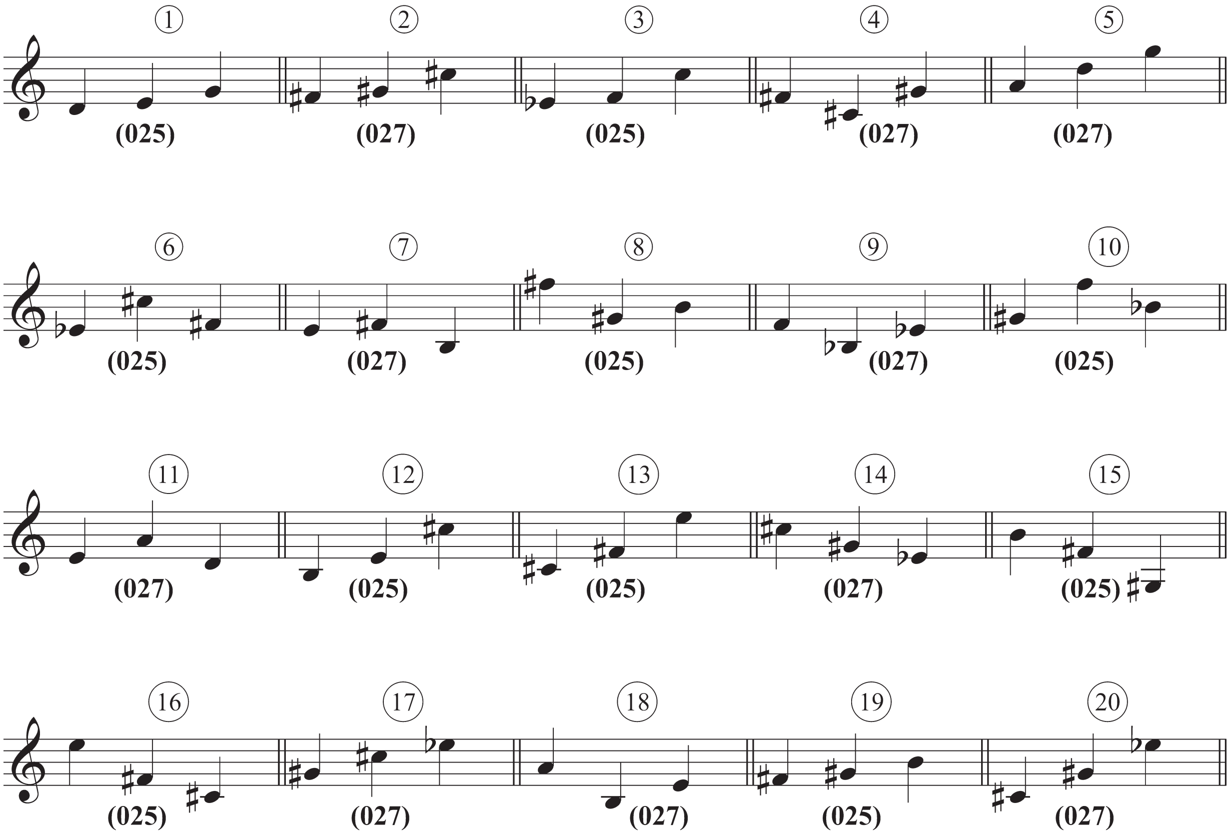


Track 63 Unordered Intervals ID

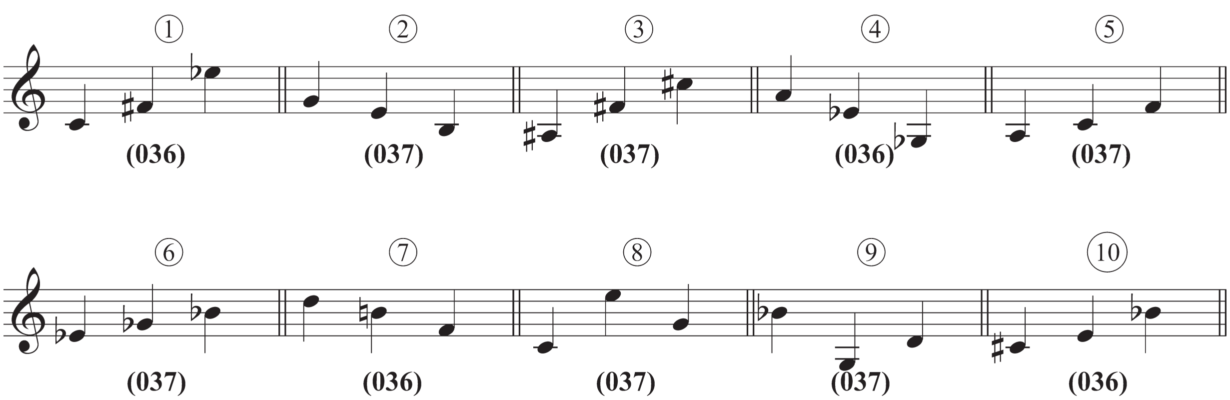


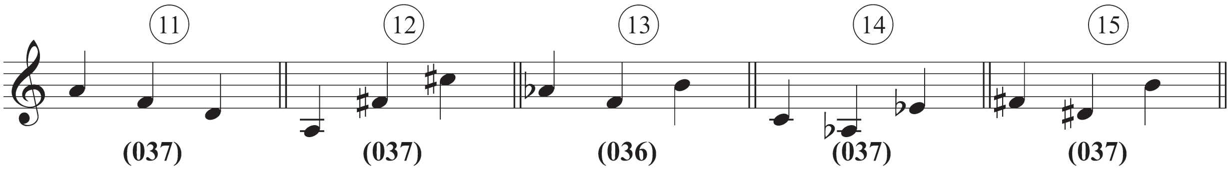


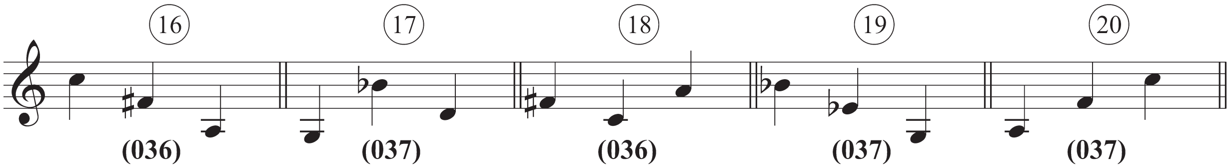
Track 64 Melodic "Diatonic" Trichords ID



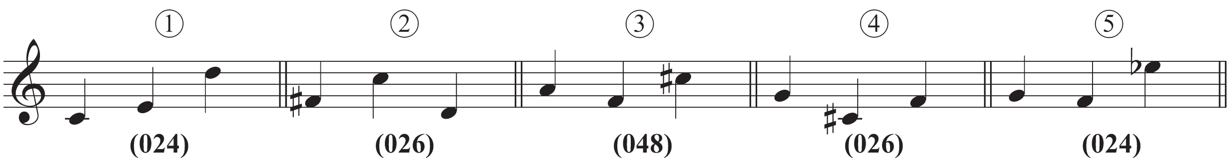
Track 65 Melodic "Triadic" Trichords ID

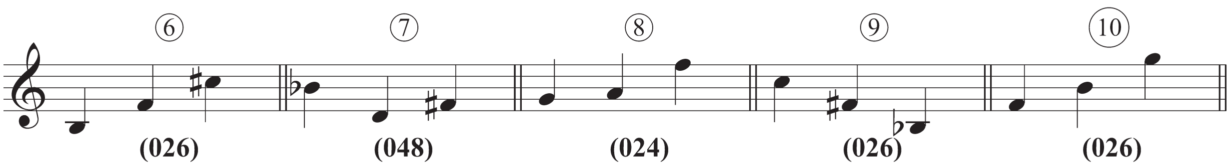


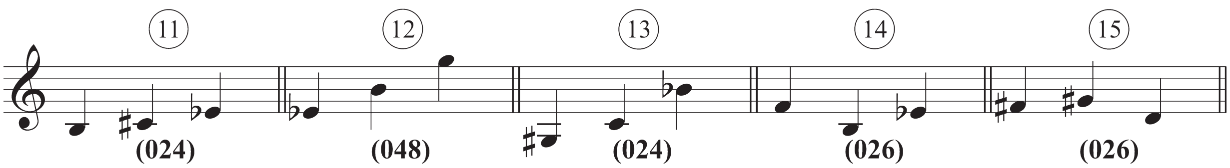


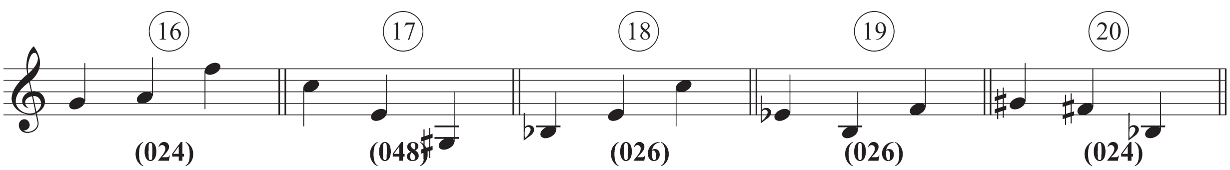


<u>Track 66</u> Melodic Whole-Tone Trichords ID

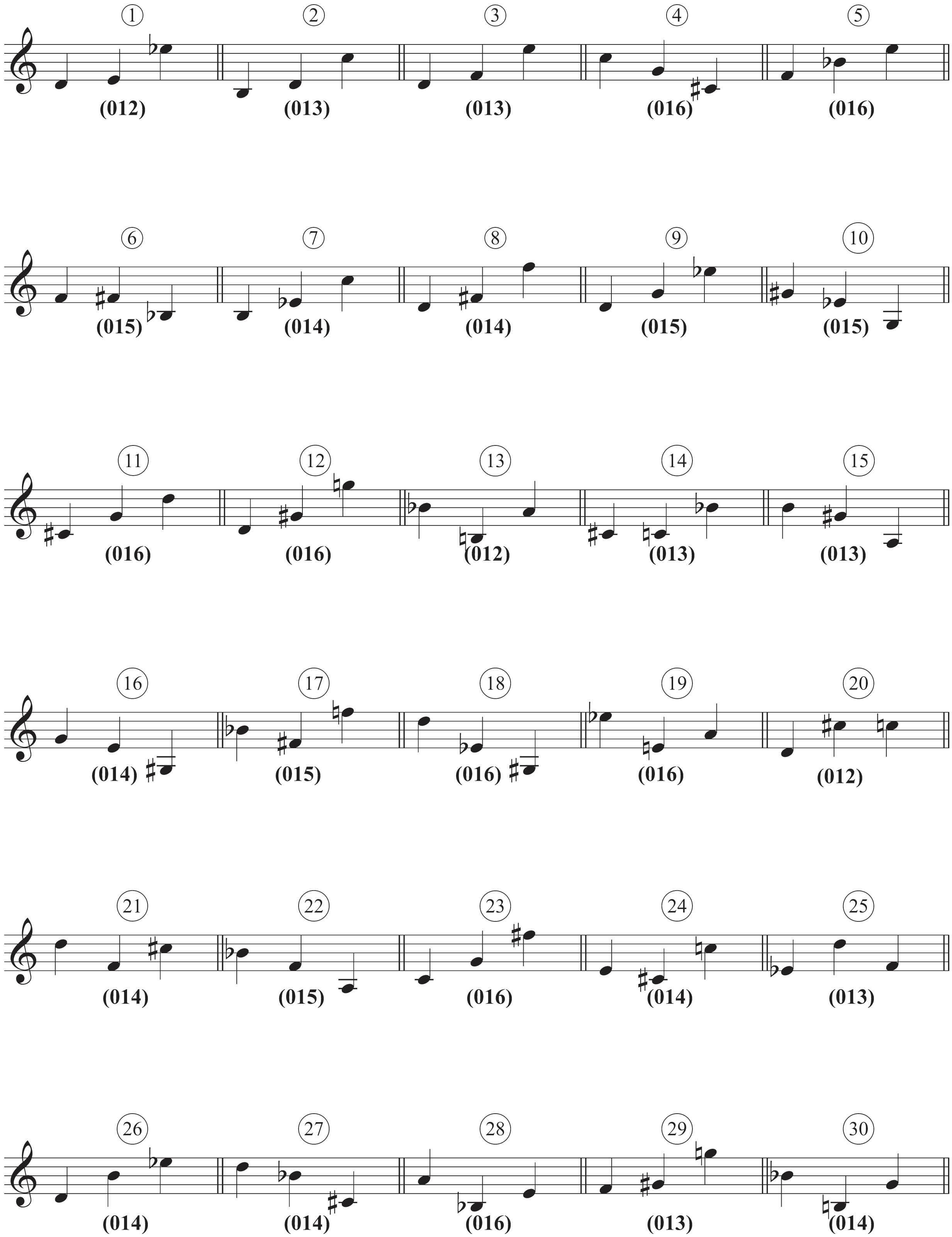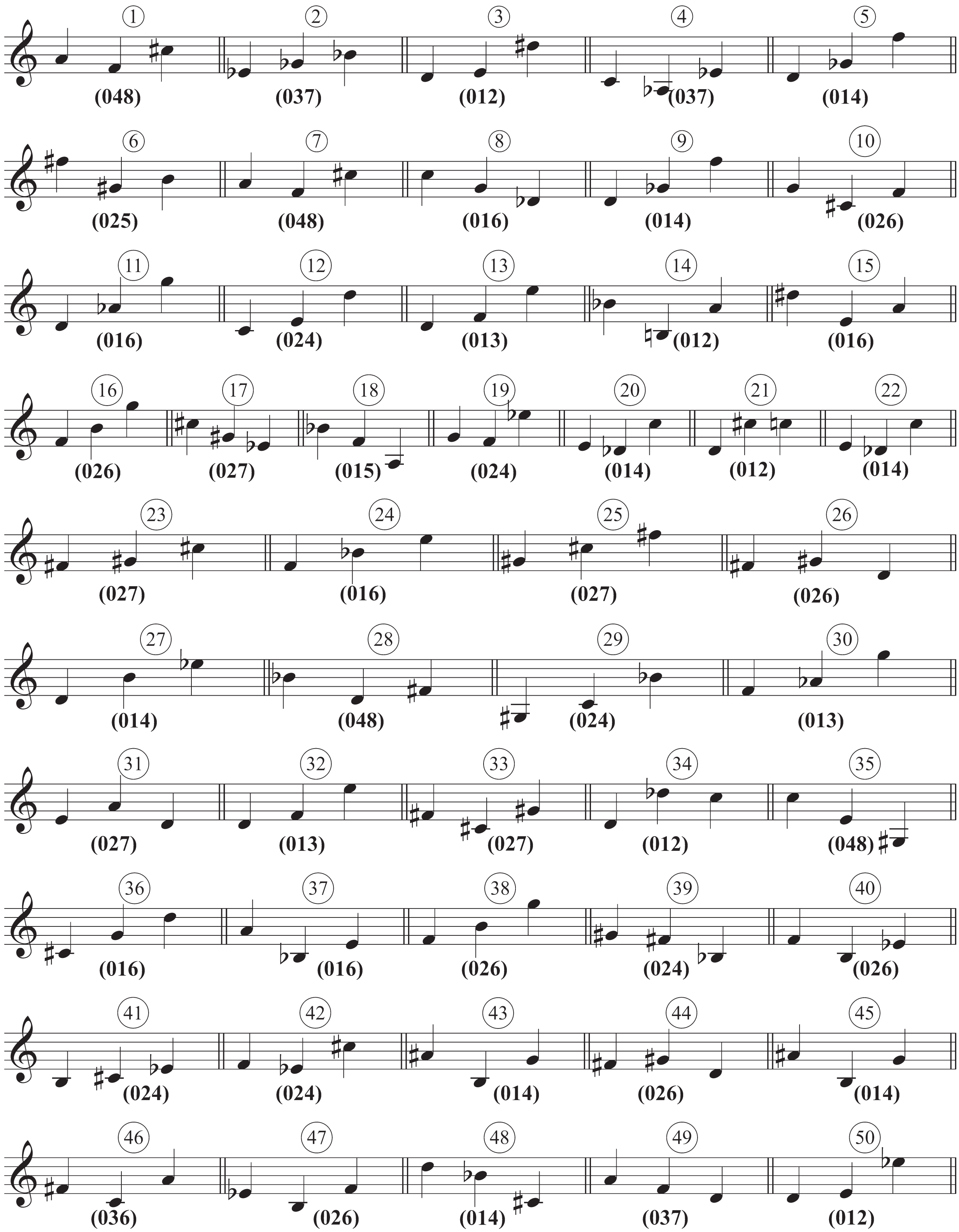








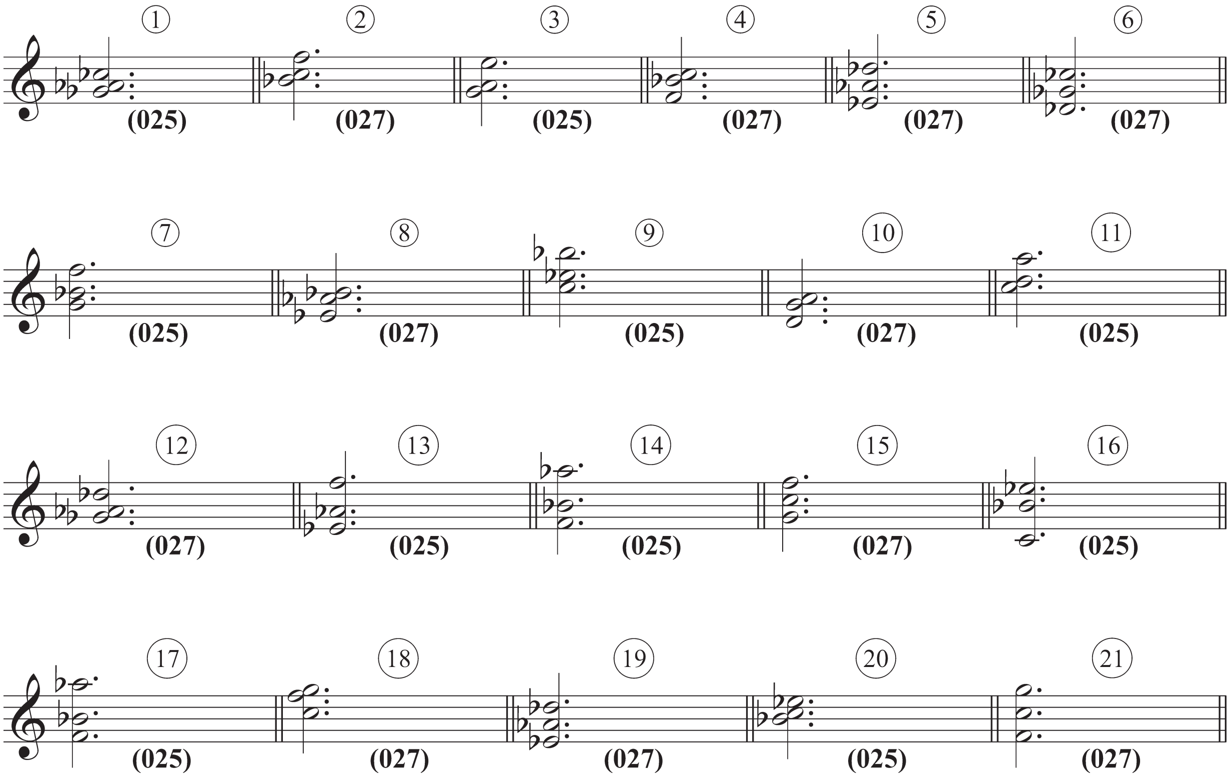
<u>Track 67</u> Melodic Semitone Trichords ID
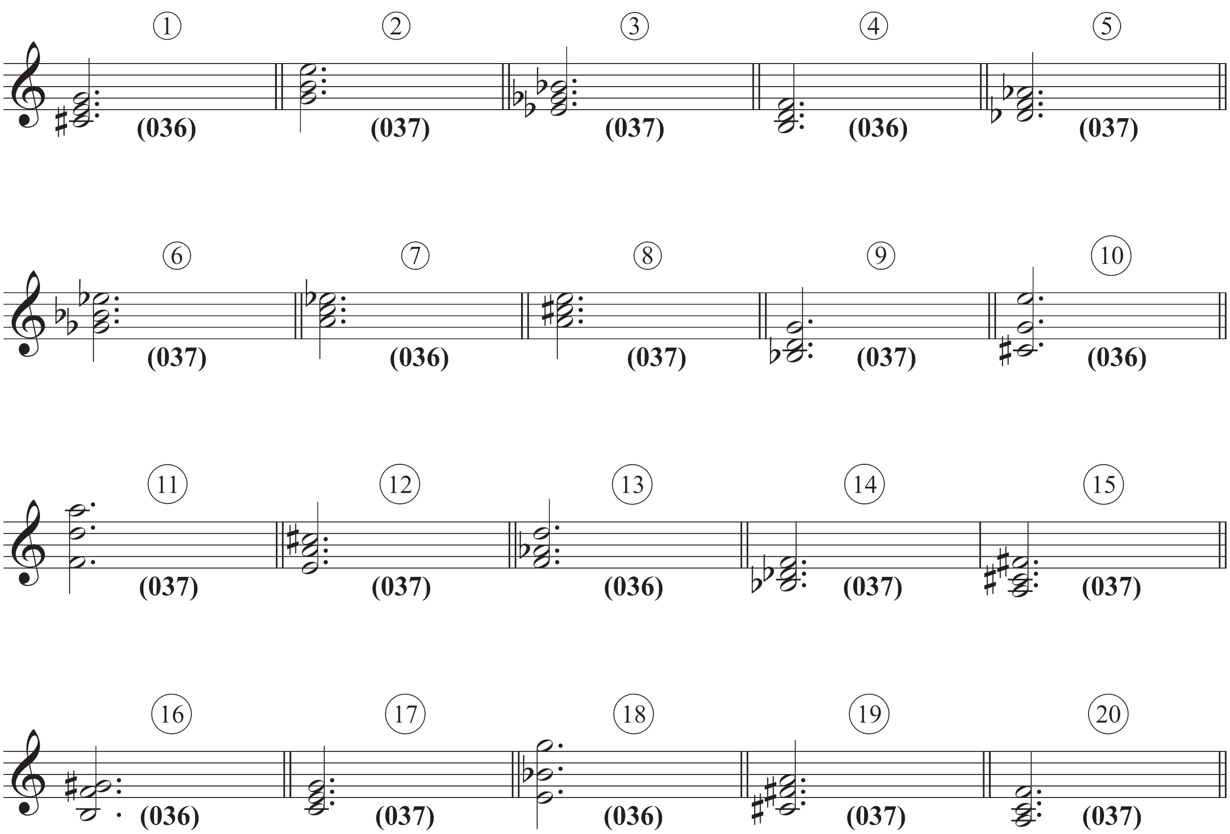


Track 68 Melodic Trichords ID



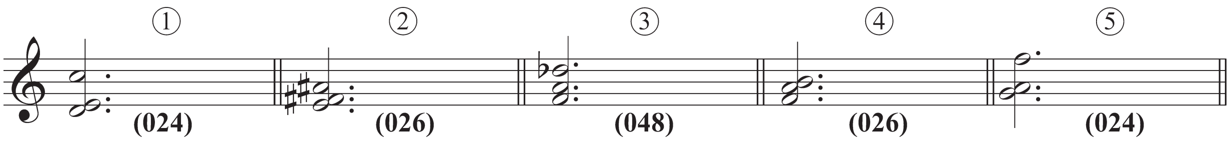
<u>Track 69</u> Harmonic "Diatonic" Trichords ID

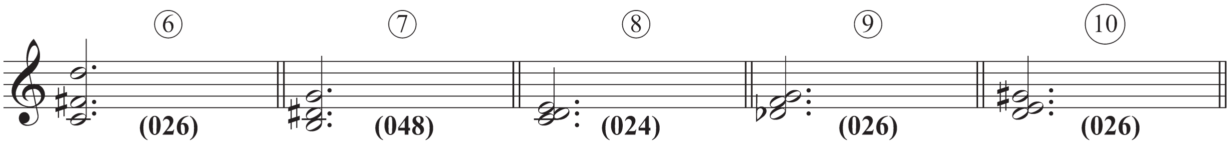


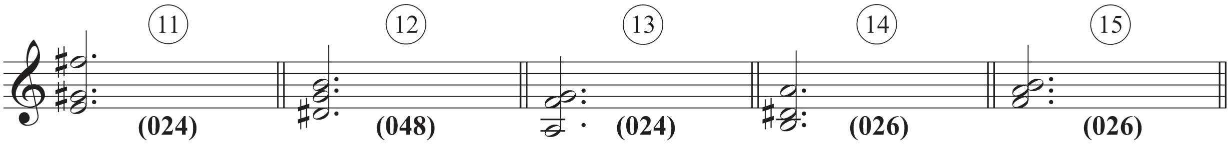
<u>Track 70</u> Harmonic "Triadic" Trichords ID

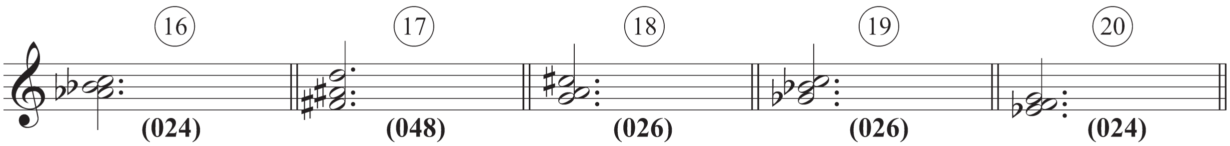


Track 71 Harmonic Whole-Tone Trichords ID

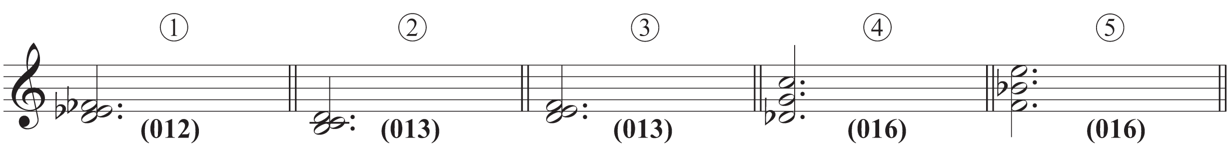


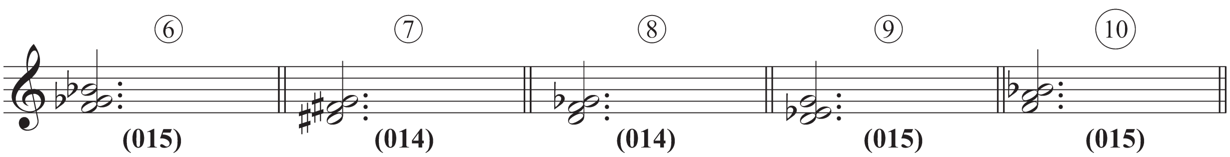


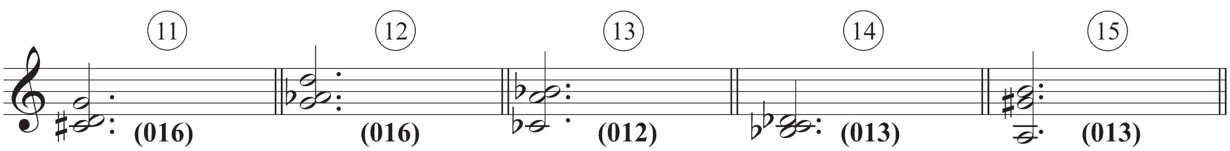


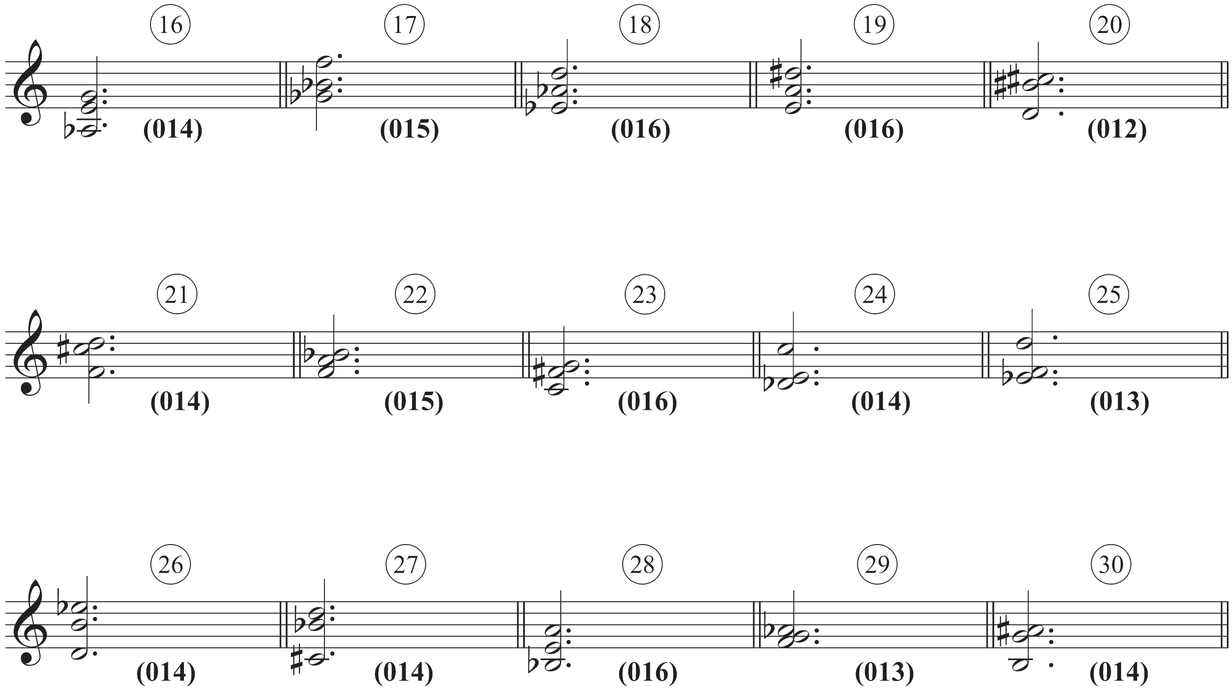


Track 72 Harmonic Semitone Trichords ID

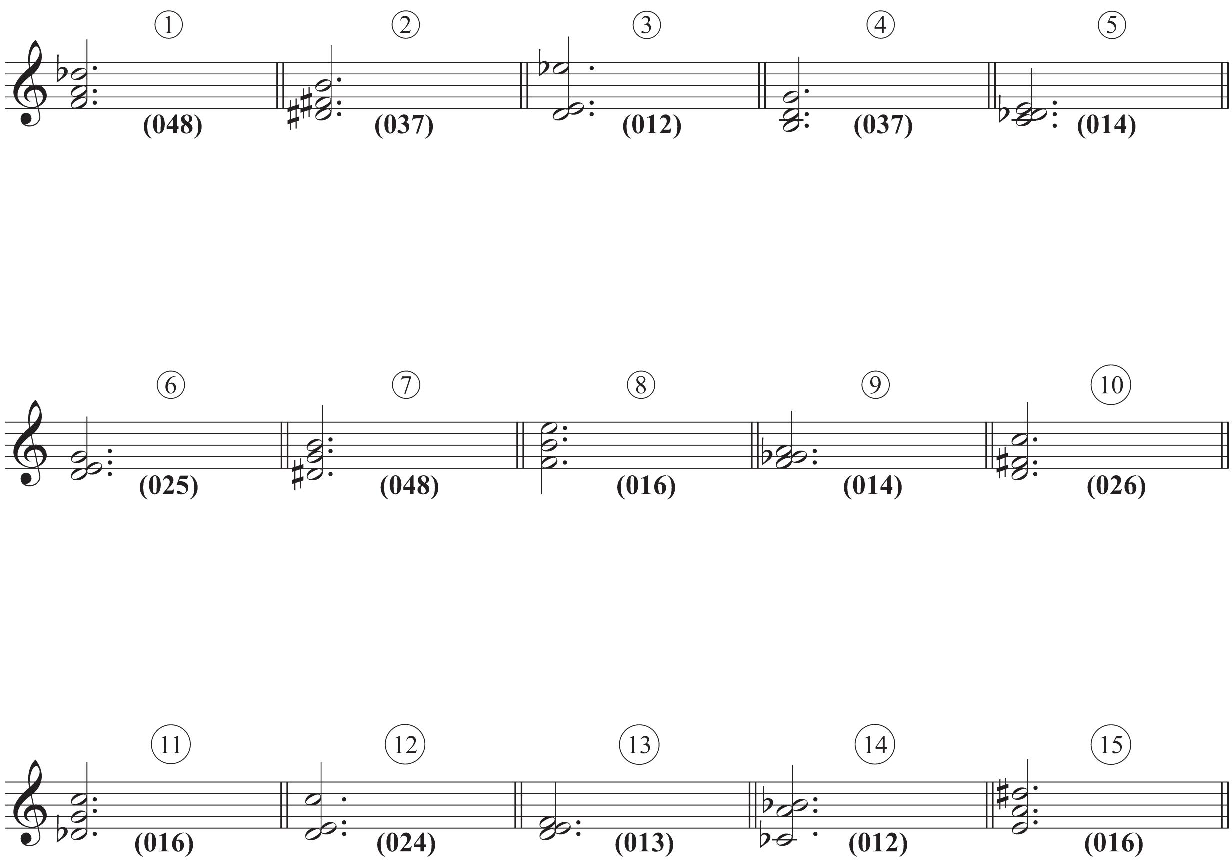


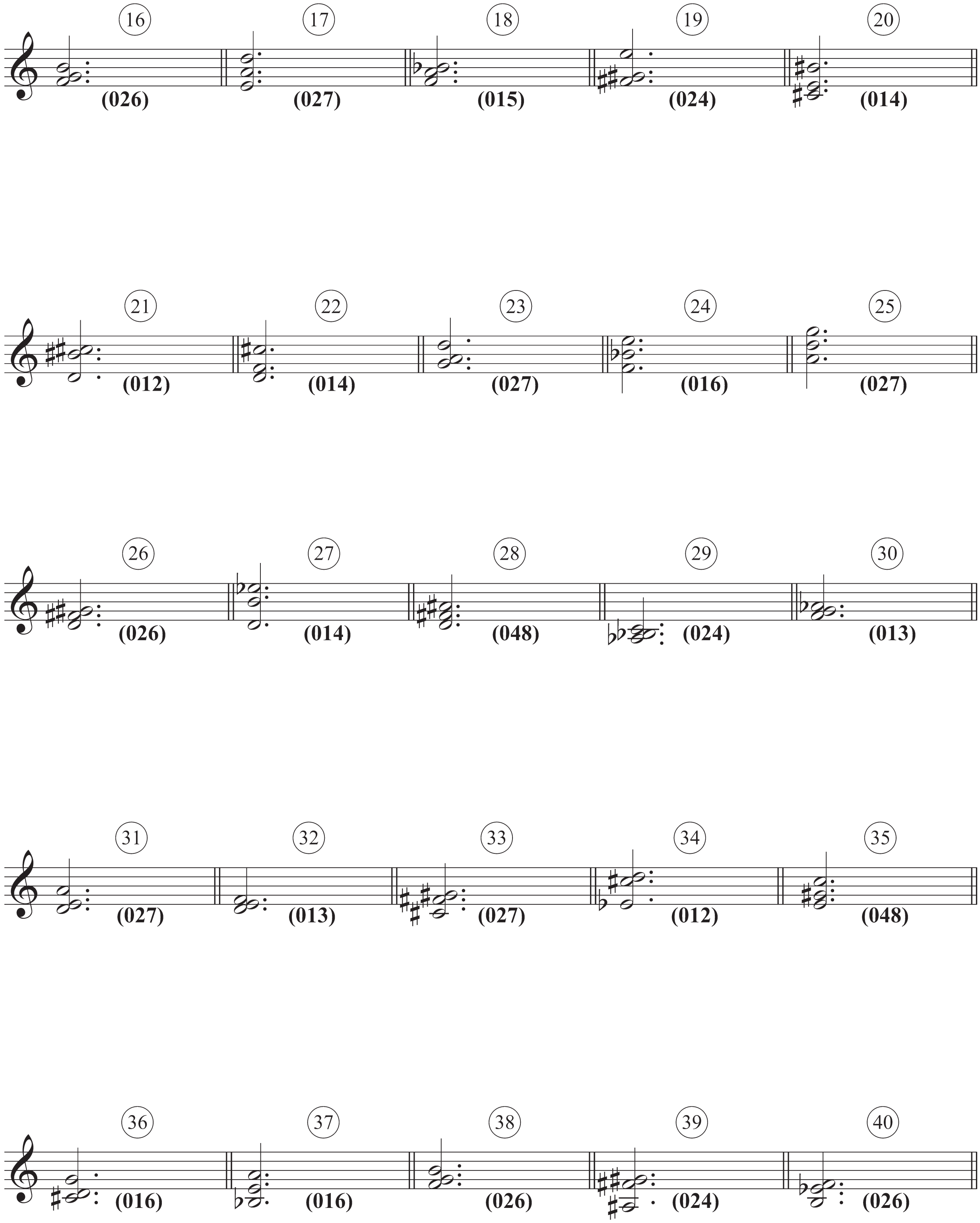


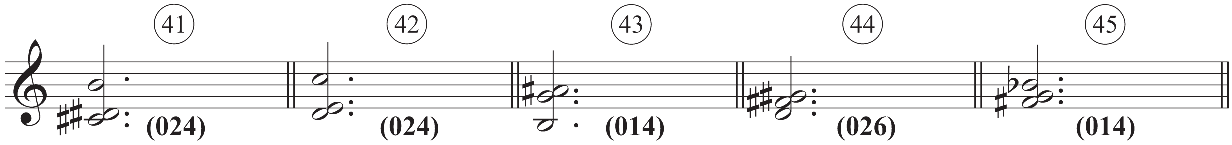


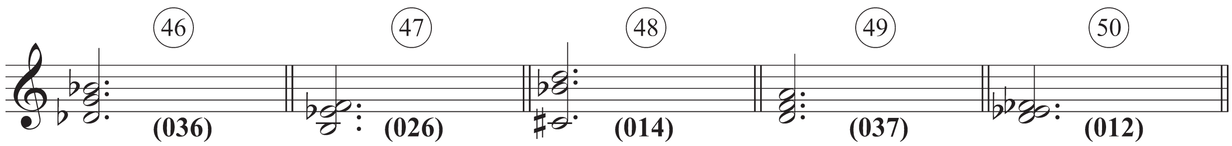


Track 73 Harmonic Trichords ID




16
(026)
17
(027)
18
(015)
19
(024)
20
(014)
21
(012)
22
(014)
23
(027)
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(016)
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(027)
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(026)
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(014)
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(014)

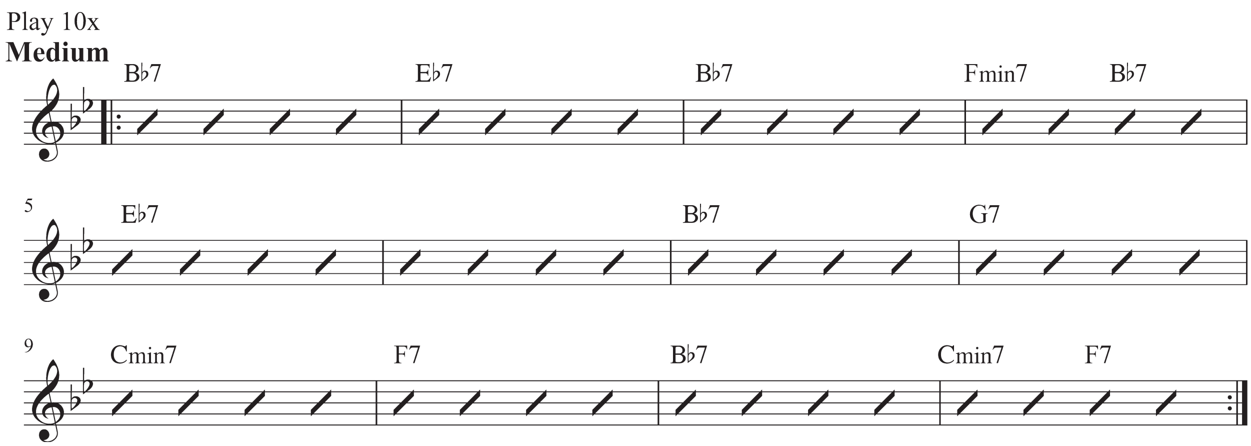

46
(036)
47
(026)
48
(014)
49
(037)
50
(012)

APPENDIX C

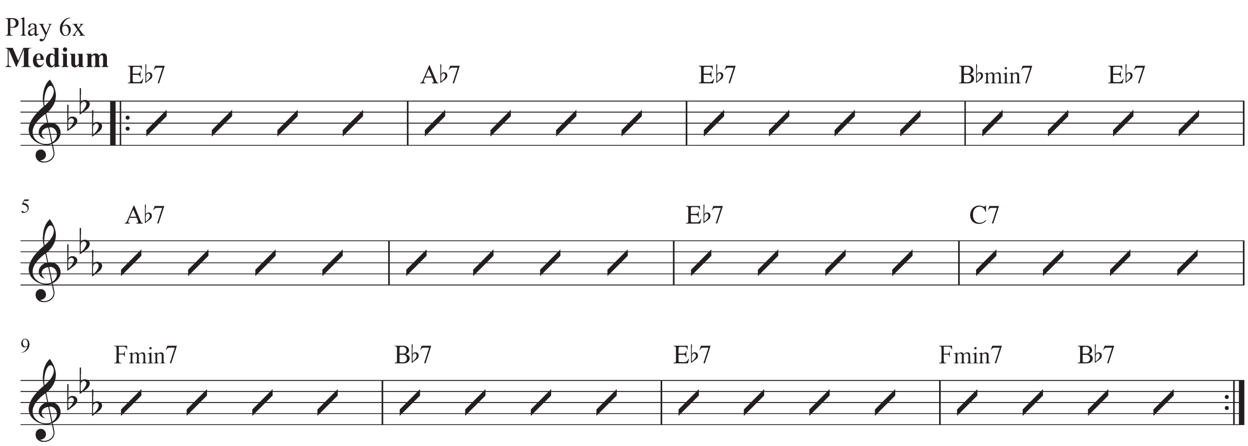
Lead Sheets Play Along DVD

CHAPTER 10 IMPROVISATION

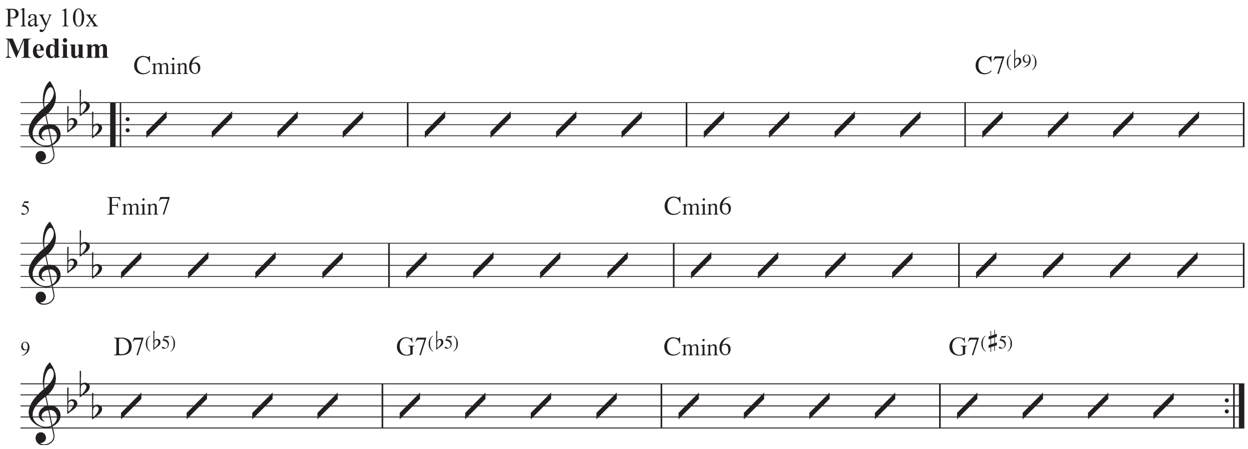
Track 1: **B♭ Blues**—Piano Trio



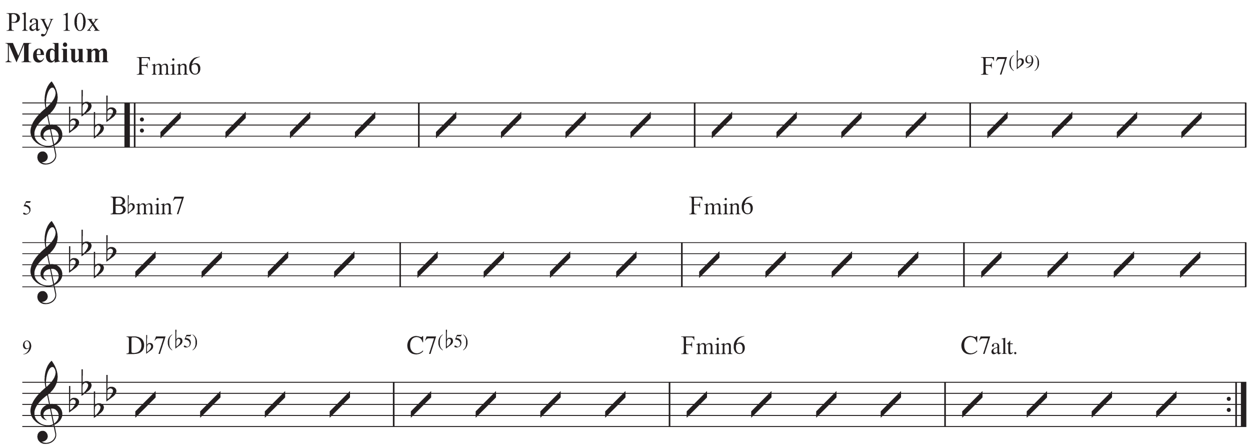
Track 2: **E♭ Blues**—Organ Trio



Track 3: **C Minor Blues**—Guitar Trio

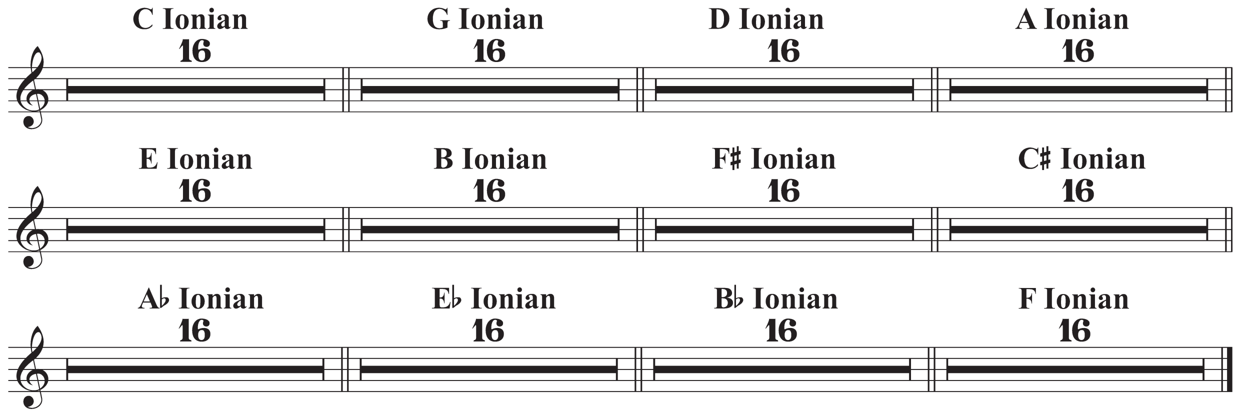


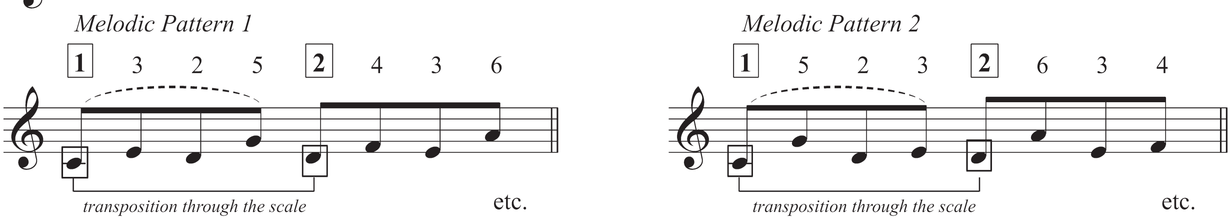
Track 4: **F Minor Blues**—Piano Trio



Track 5: IONIAN—Organ Trio

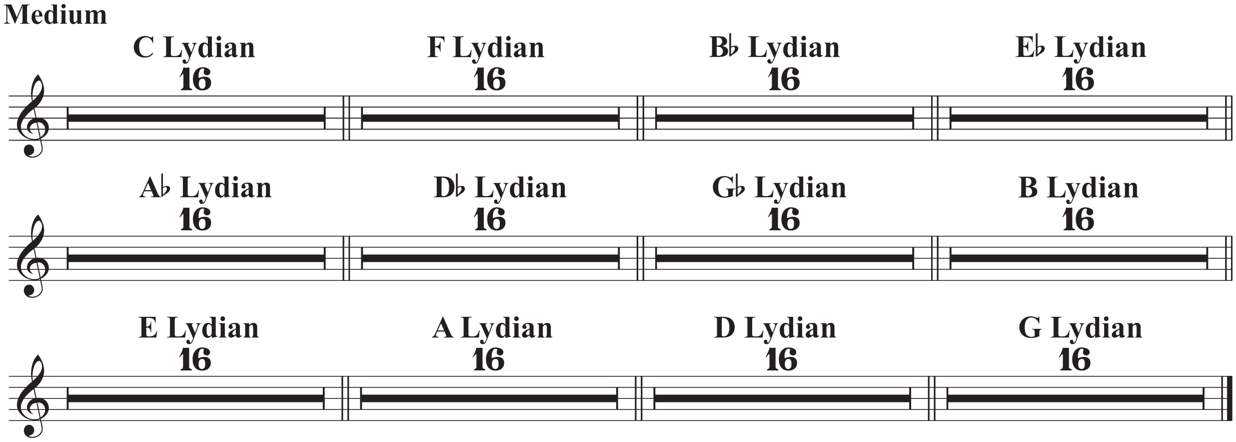
Medium

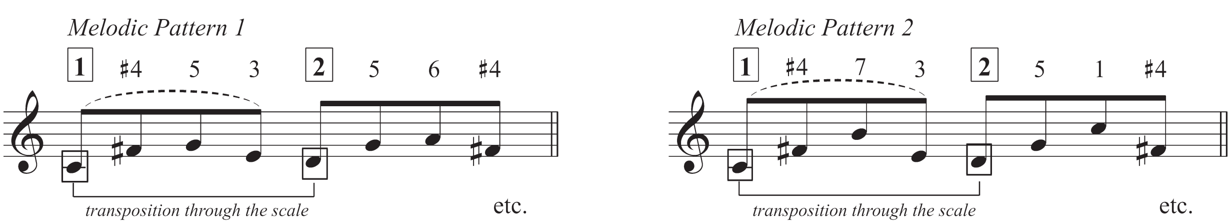




Track 6: LYDIAN—Piano Trio

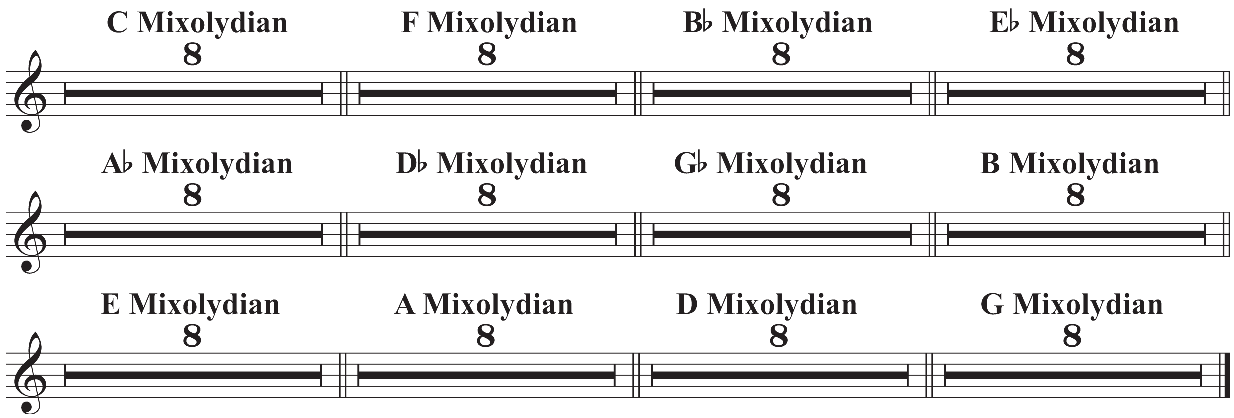
Medium

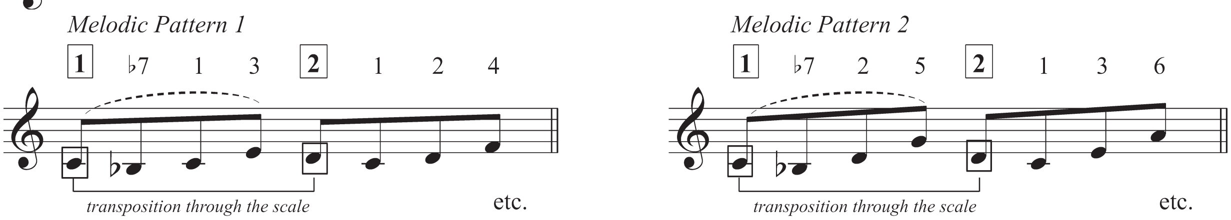




Track 7: MIXOLYDIAN—Organ Trio

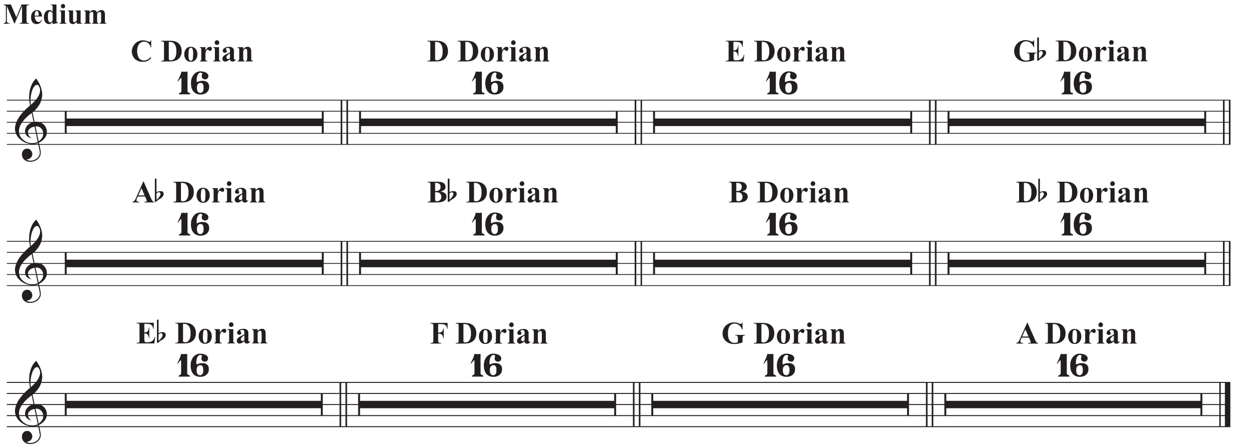
Funk

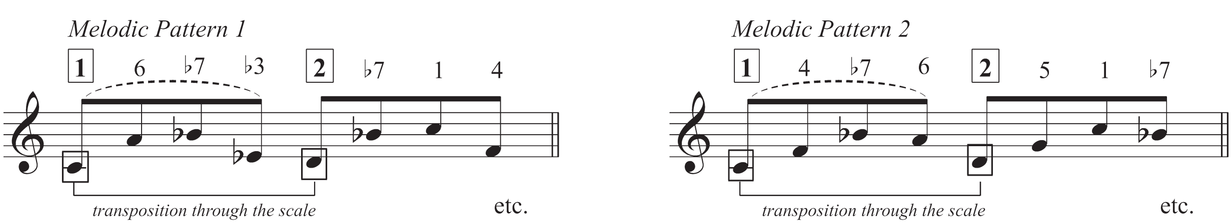




Track 8: DORIAN—Piano Trio

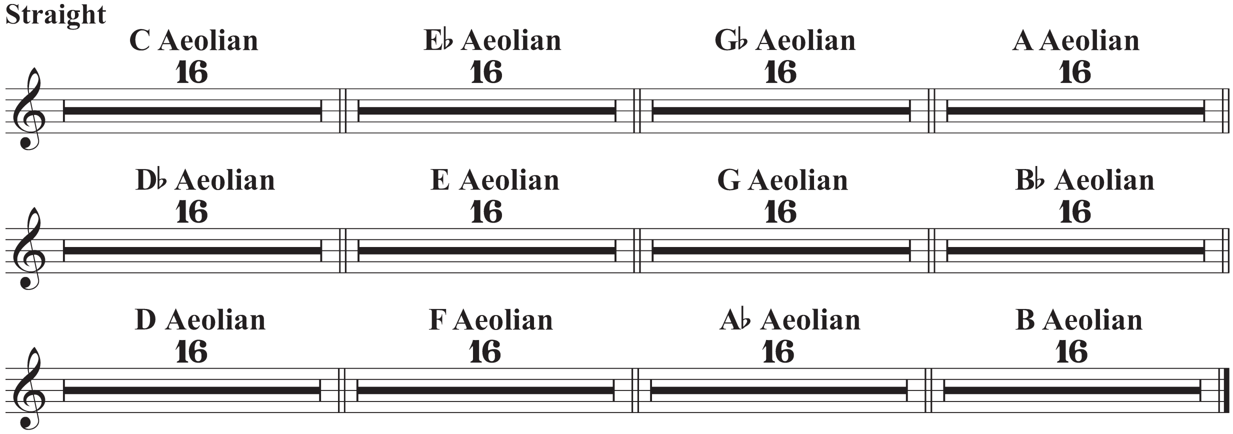
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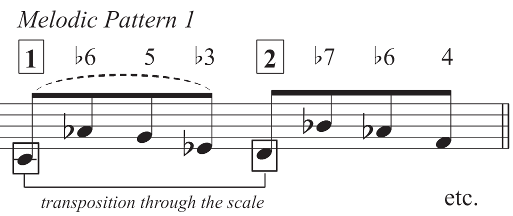


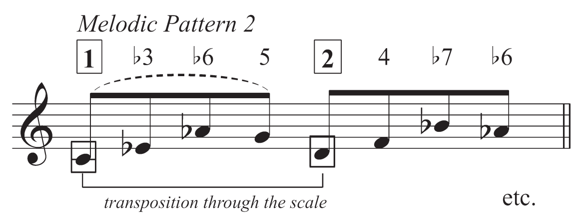


Track 9: Aeolian—Piano Trio

Straight

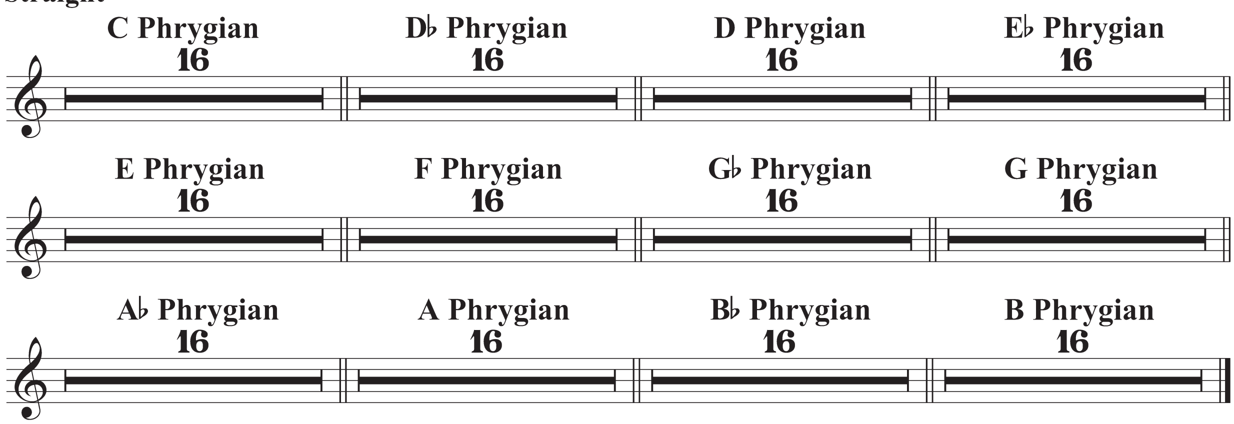


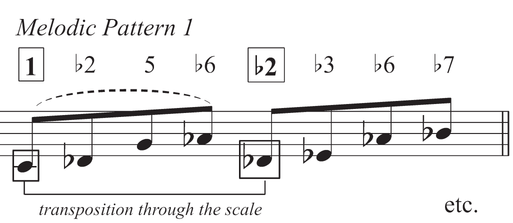


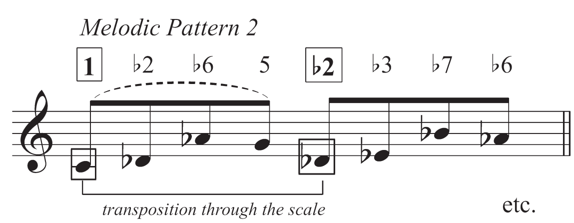


Track 10: Phrygian—Guitar Trio

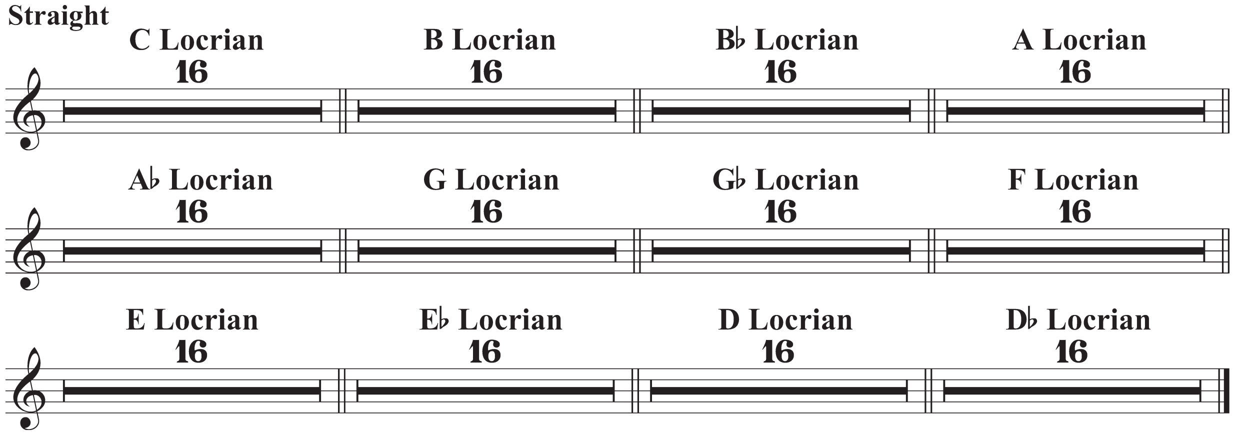
Straight

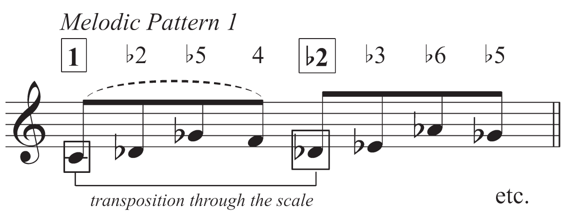


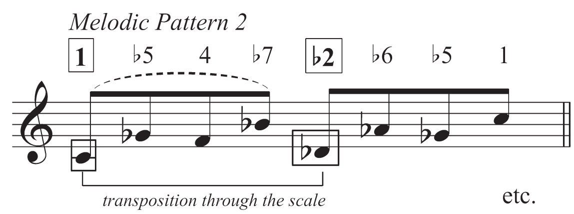




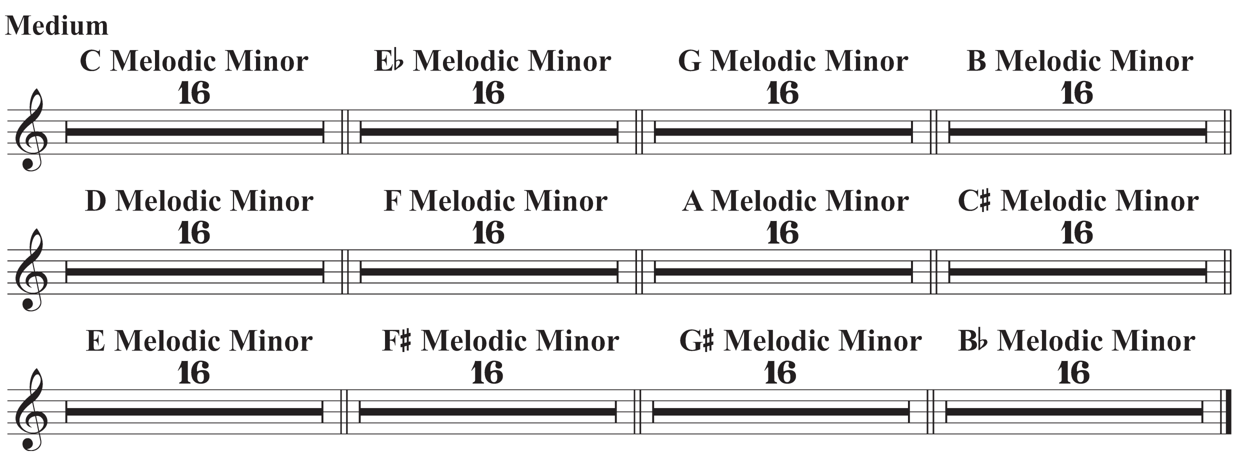
Track 11: Locrian—Piano Trio

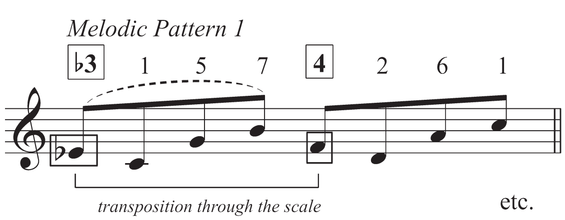


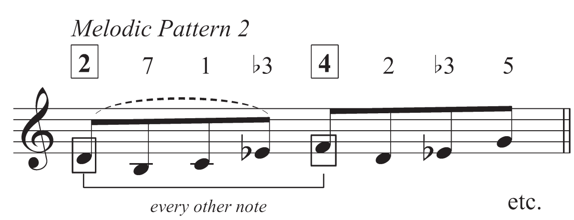




Track 12: Melodic Minor—Guitar Trio

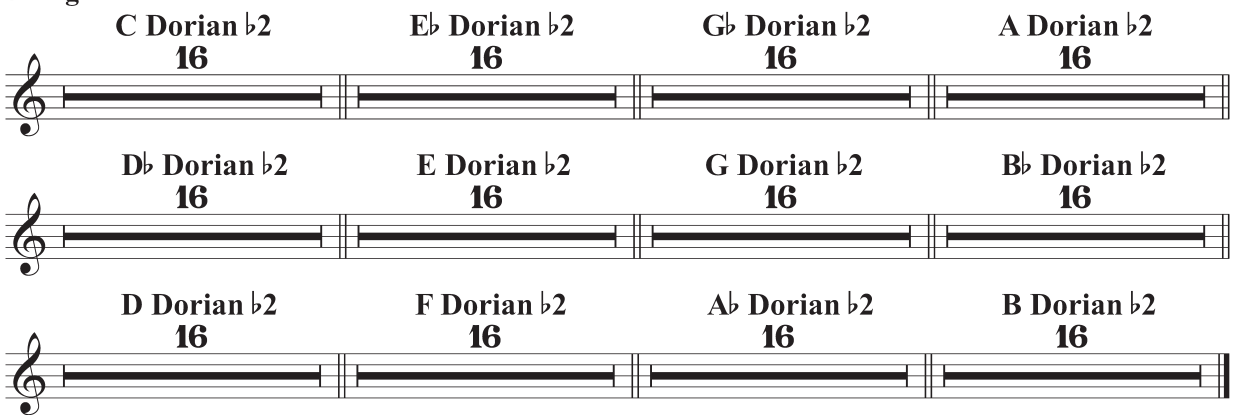


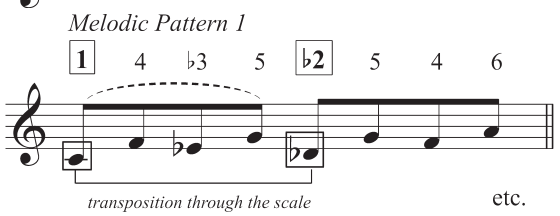


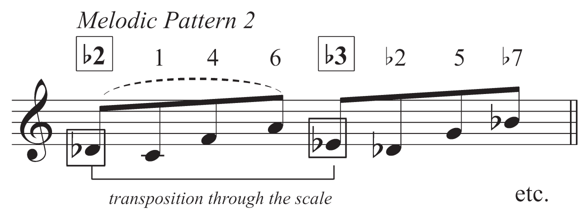


Track 13: **Dorian ♭2**—Piano Trio

Straight

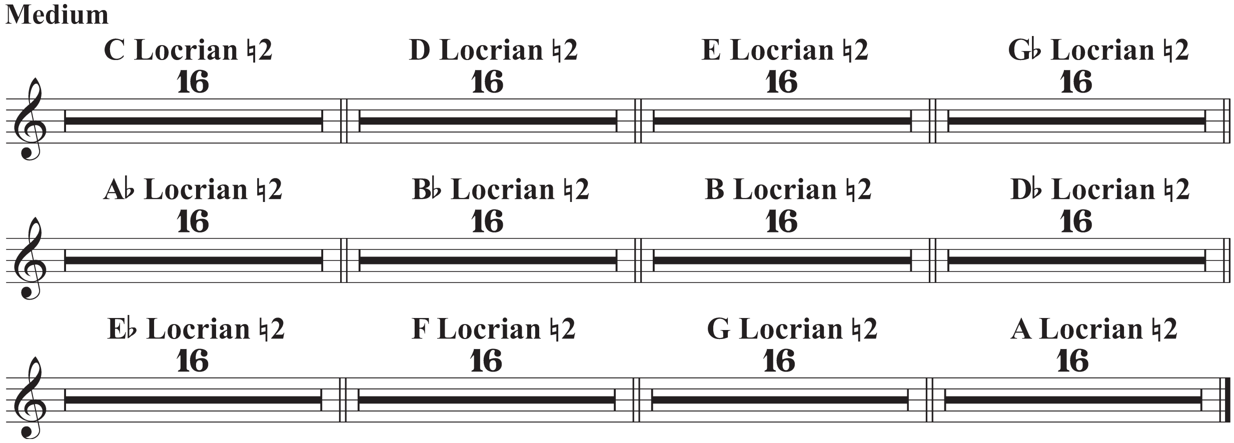


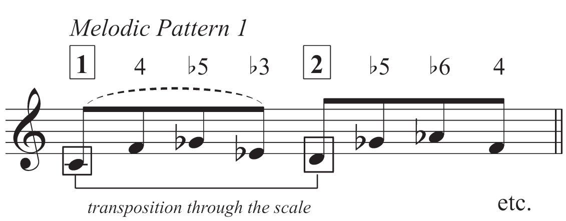


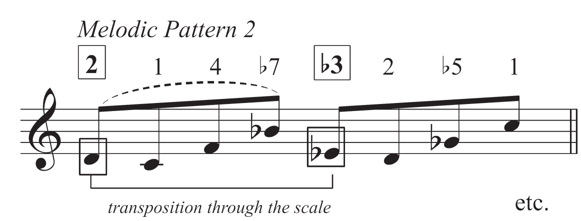


Track 14: **Locrian ♮2**—Piano Solo

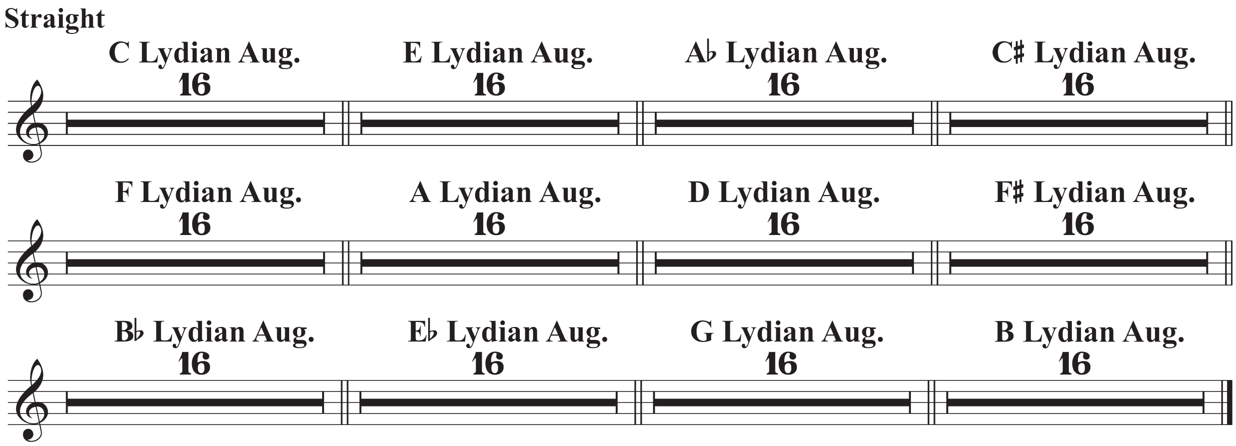
Medium

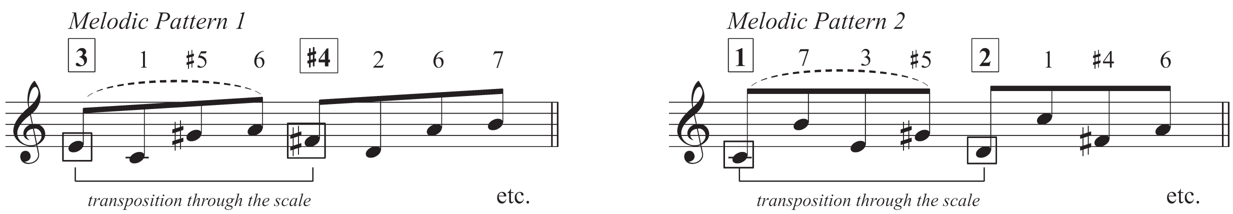




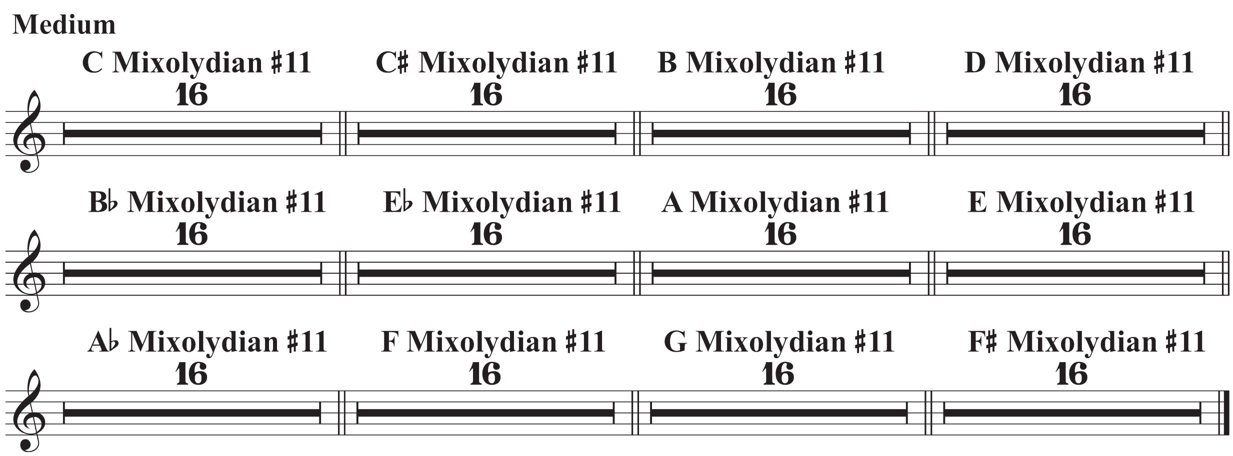


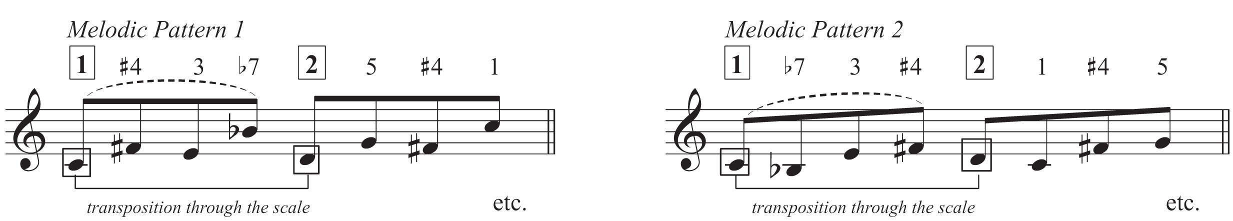
Track 15: **Lydian Augmented**—Piano Trio





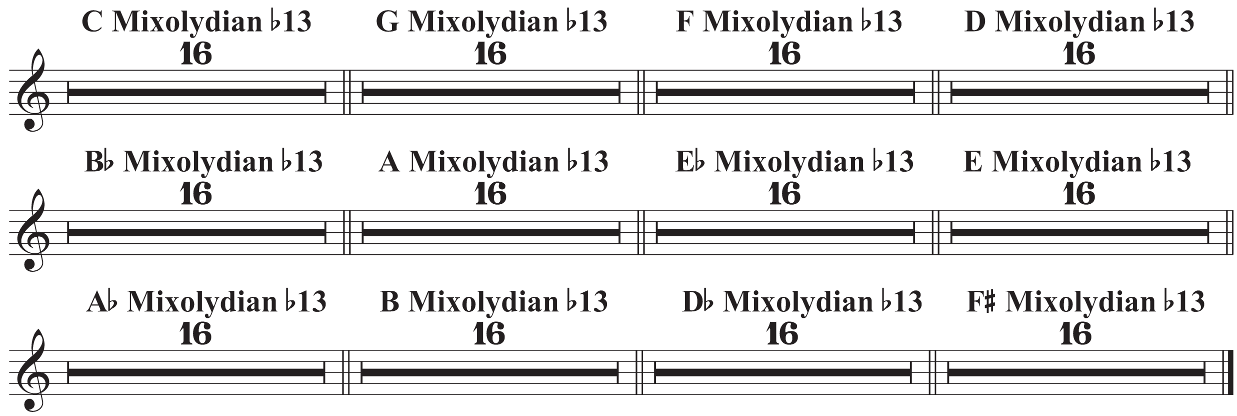
Track 16: **Mixolydian ♯11**—Piano Trio

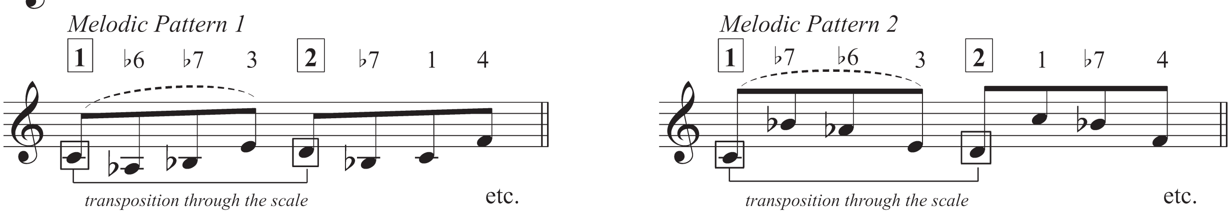




Track 17: **Mixolydian ♭13**—Piano Trio

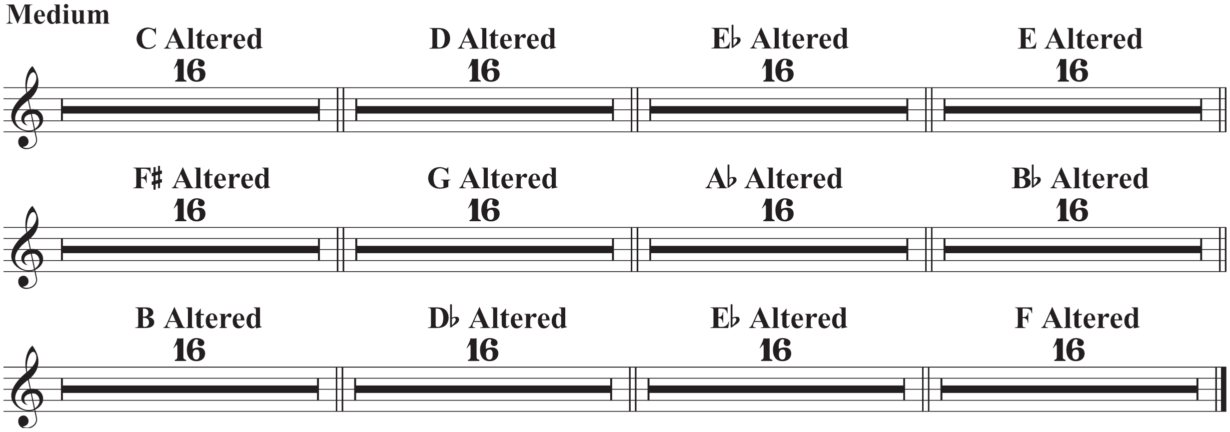
Fast

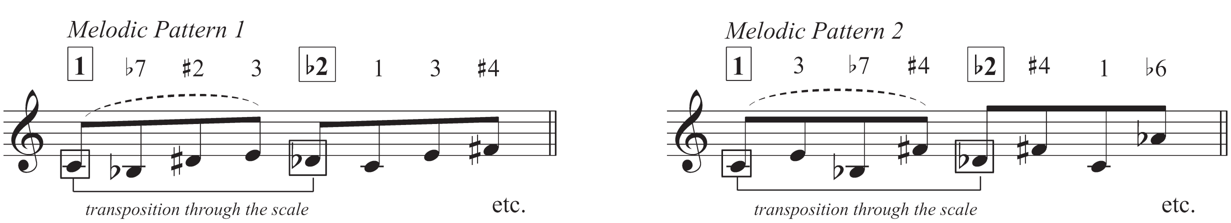




Track 18: **Altered**—Guitar Trio

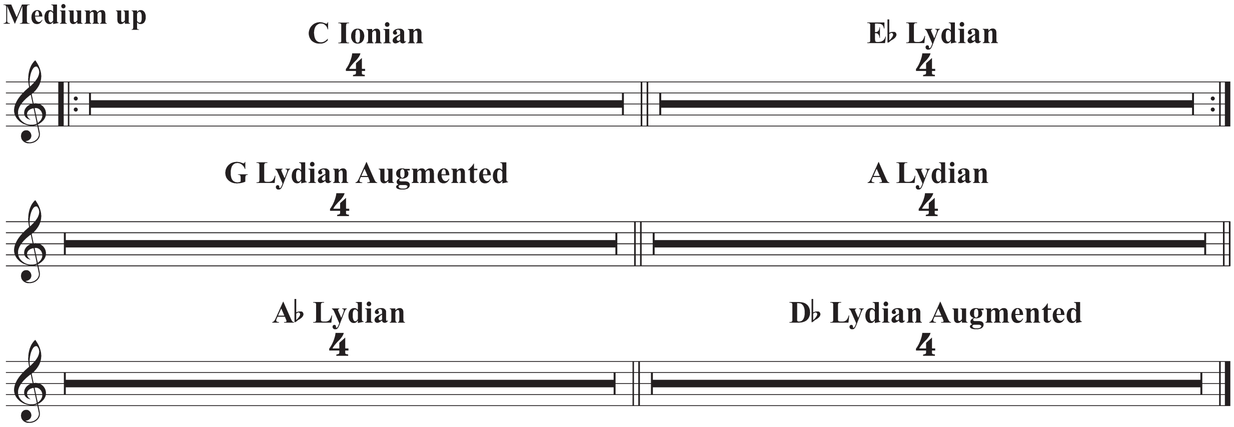
Medium





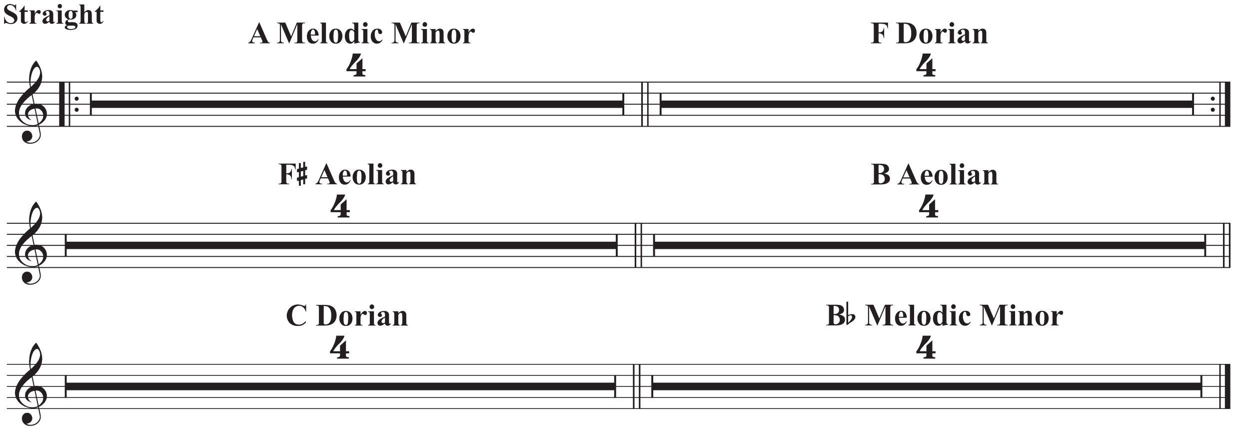
Track 19: **Major Modal Category**—Piano Trio

Play 5x
Medium up



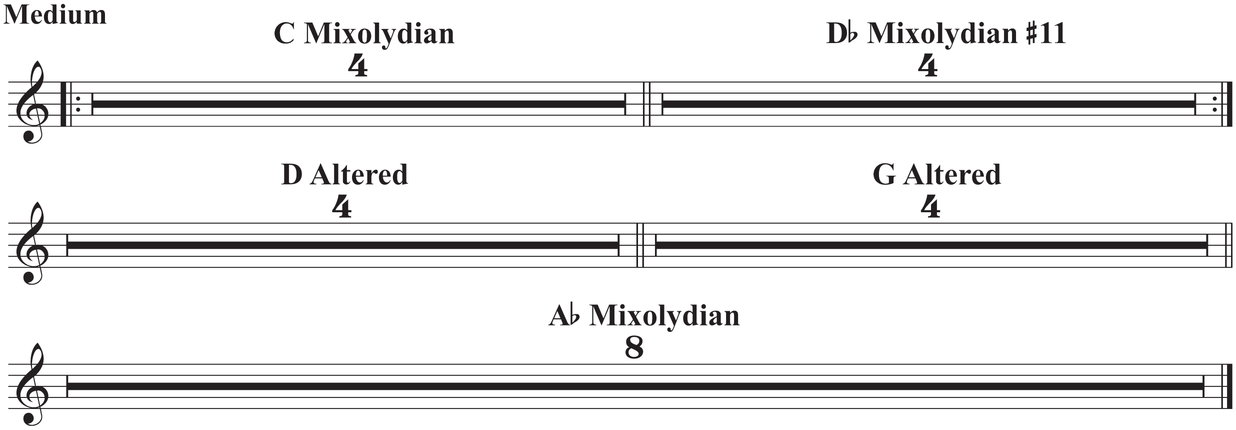
Track 20: **Minor Modal Category**—Organ Trio

Play 3x
Straight

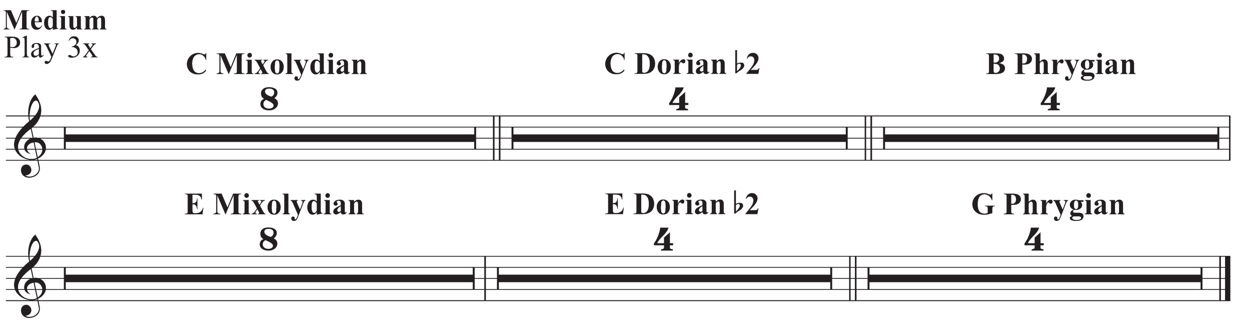


Track 21: **Dominant Modal Category**—Guitar Trio

Play 4x
Medium

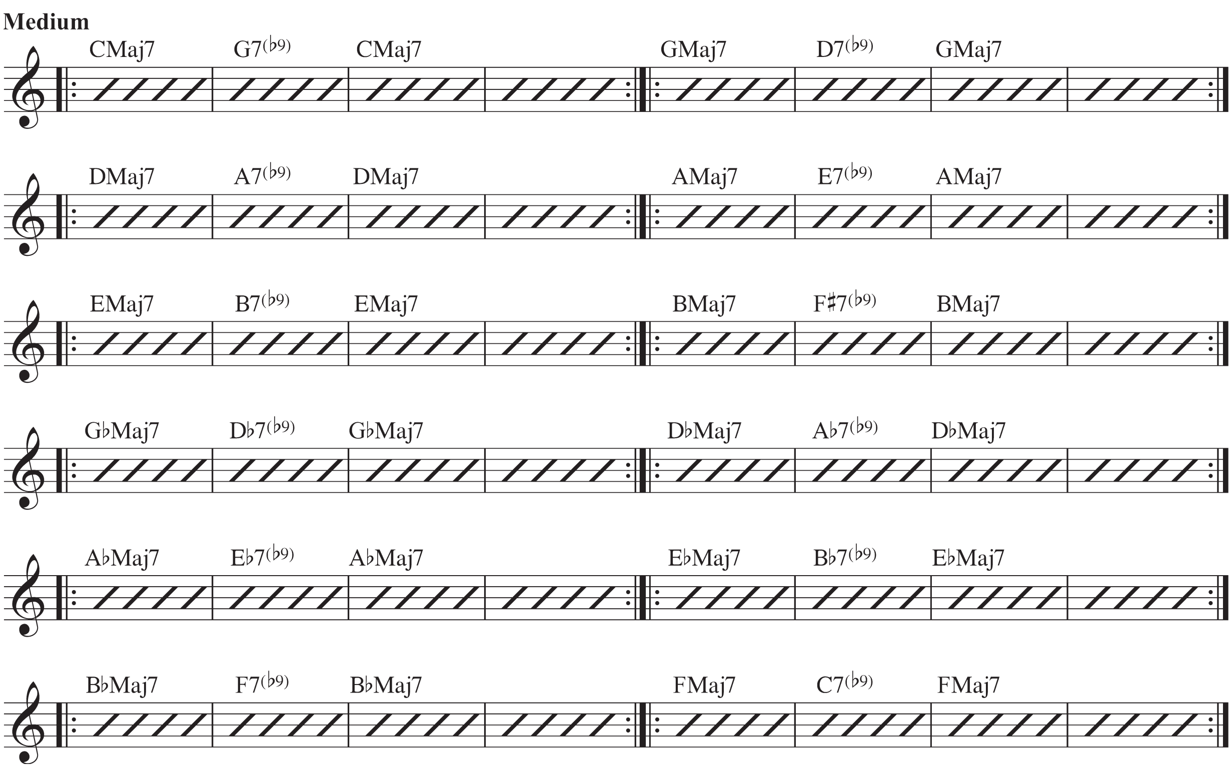


Track 22: Suspended Modal Category—Piano Trio



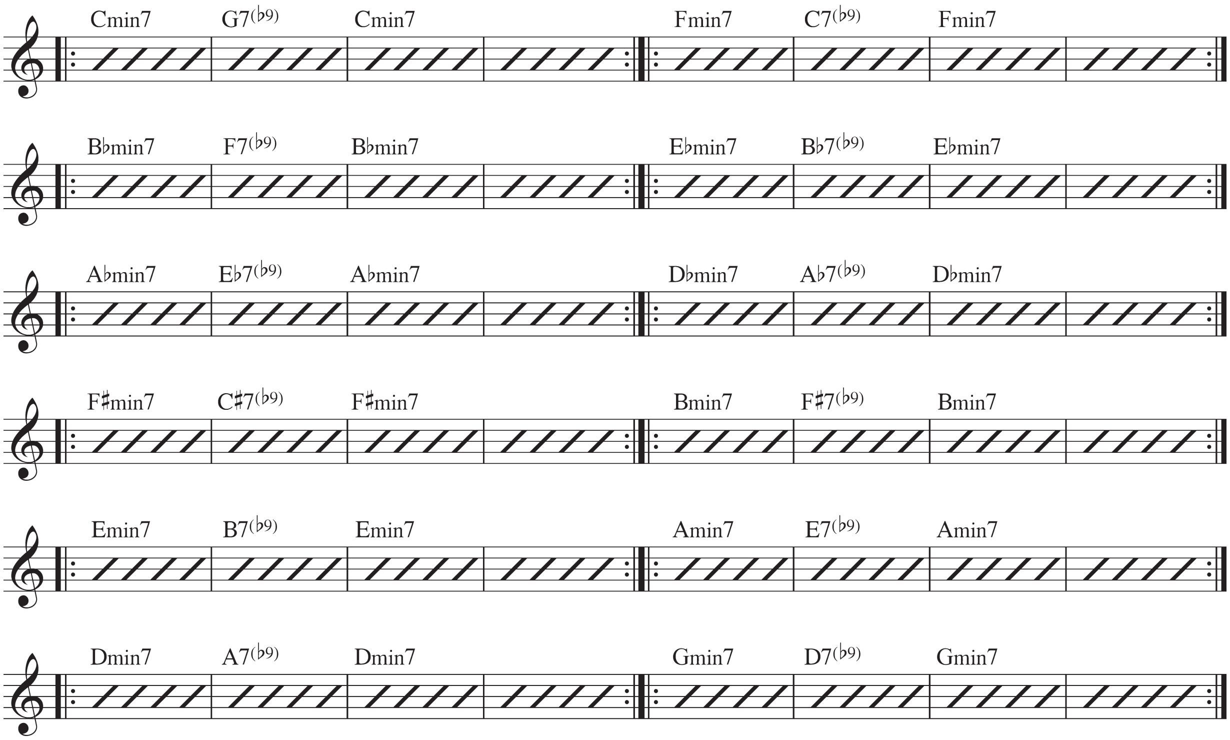
CHAPTER 15 BEBOP

Track 23: **Imaj^7–V^7–Imaj^7** (12 keys)—Piano Trio



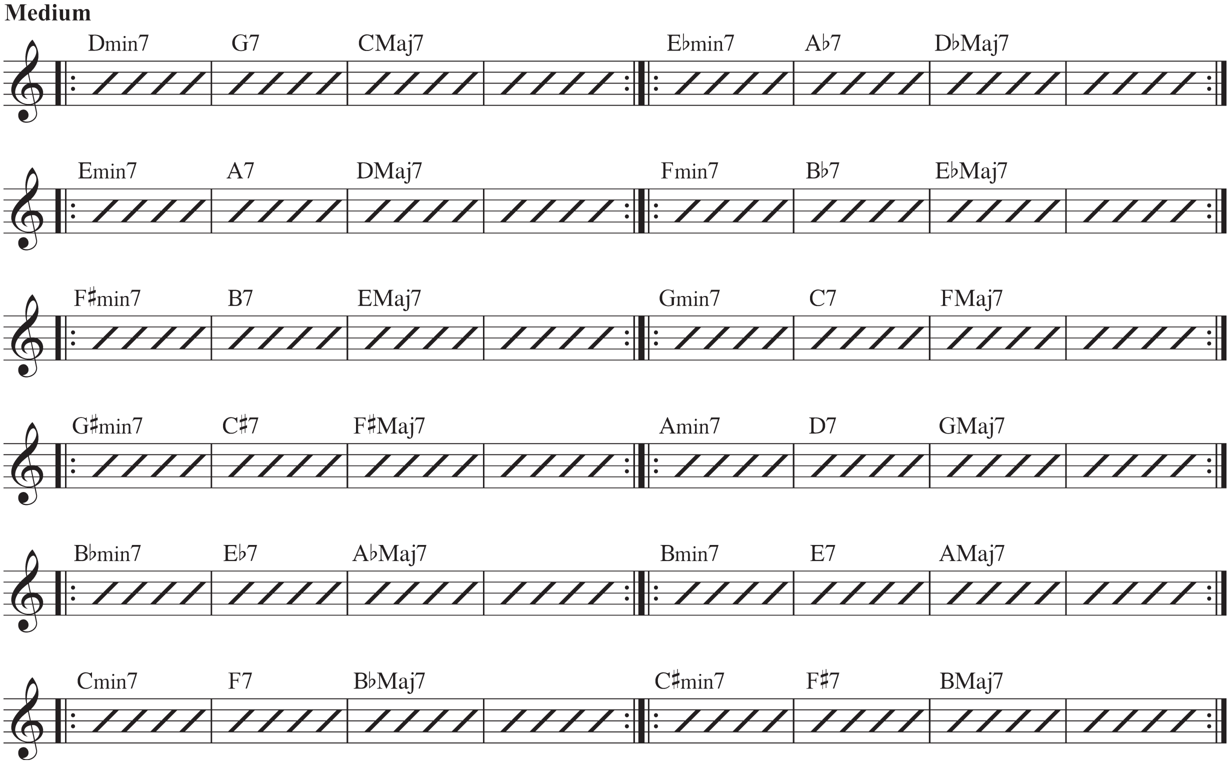
Track 24: **i^7–V^7–i^7** (12 keys)—Organ Trio

Medium



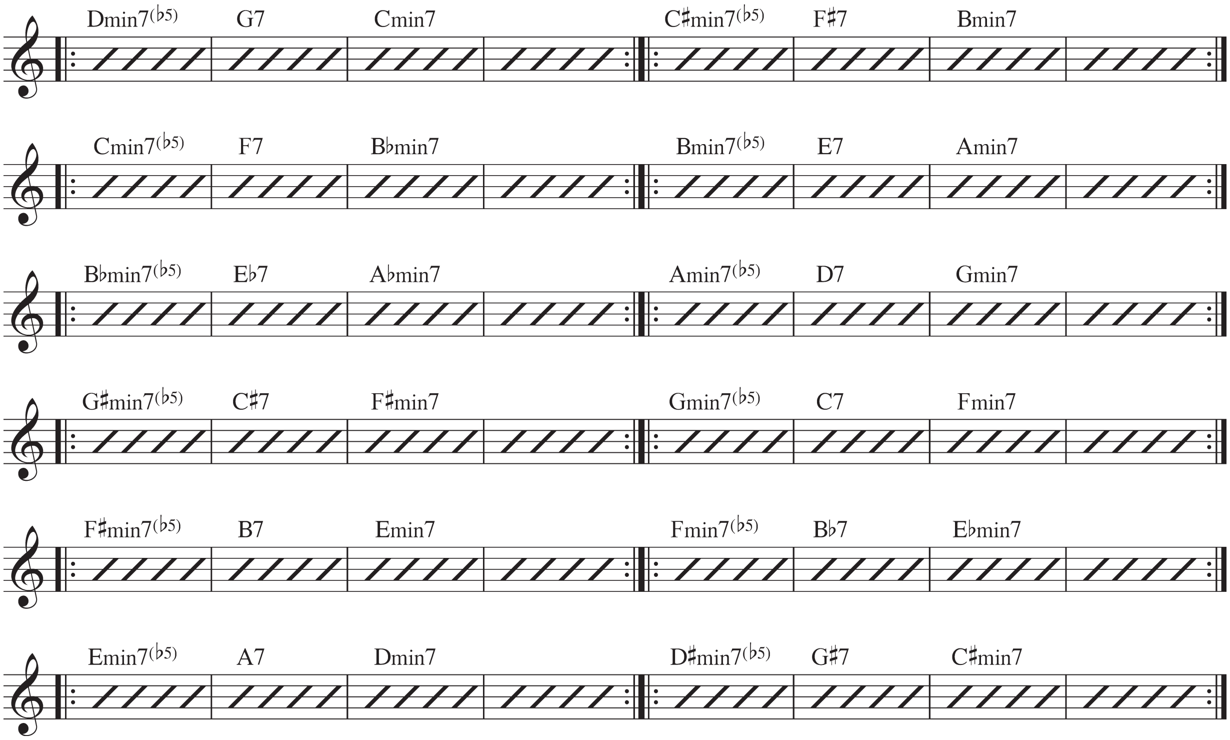
Track 25: **ii^7–V^7–Imaj^7** (12 keys)—Piano Trio

Medium



Track 26: ii$^{7(\flat5)}$–V^7–i^7 (12 keys)—Guitar Trio
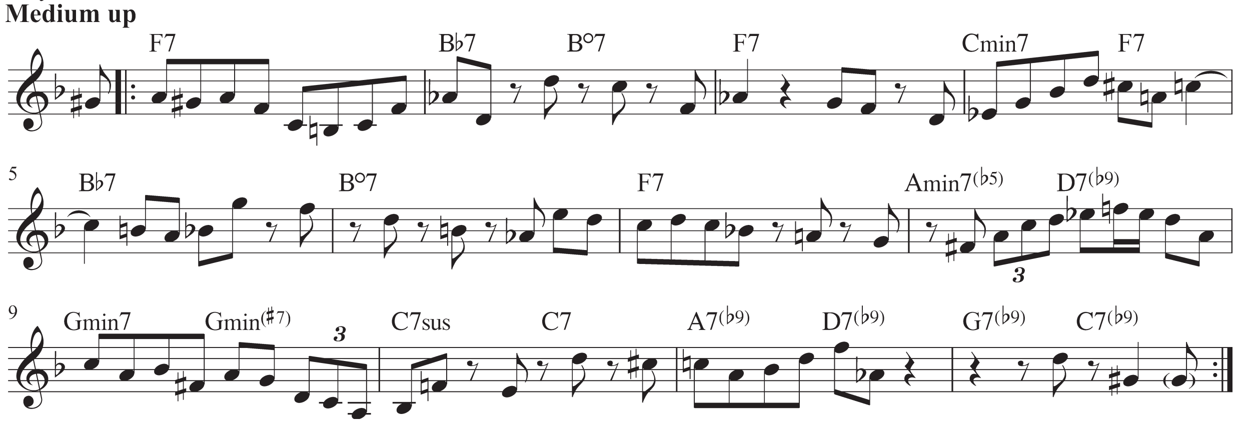
Medium



CHAPTER 17 BEBOP BLUES

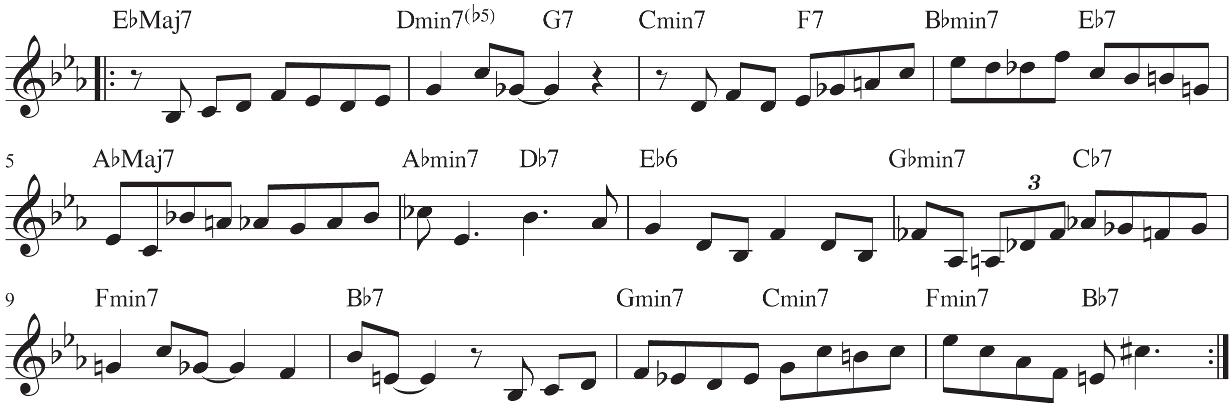
Track 27: Billie's Dance—Piano Trio

Play 10x
Medium up
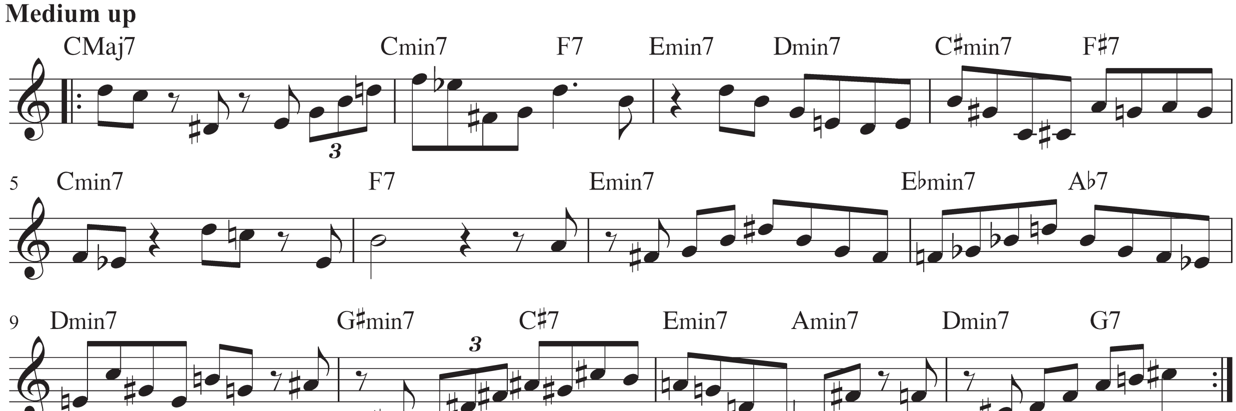


Track 28: Birdie Song—Organ Trio

Play 10x
Medium up



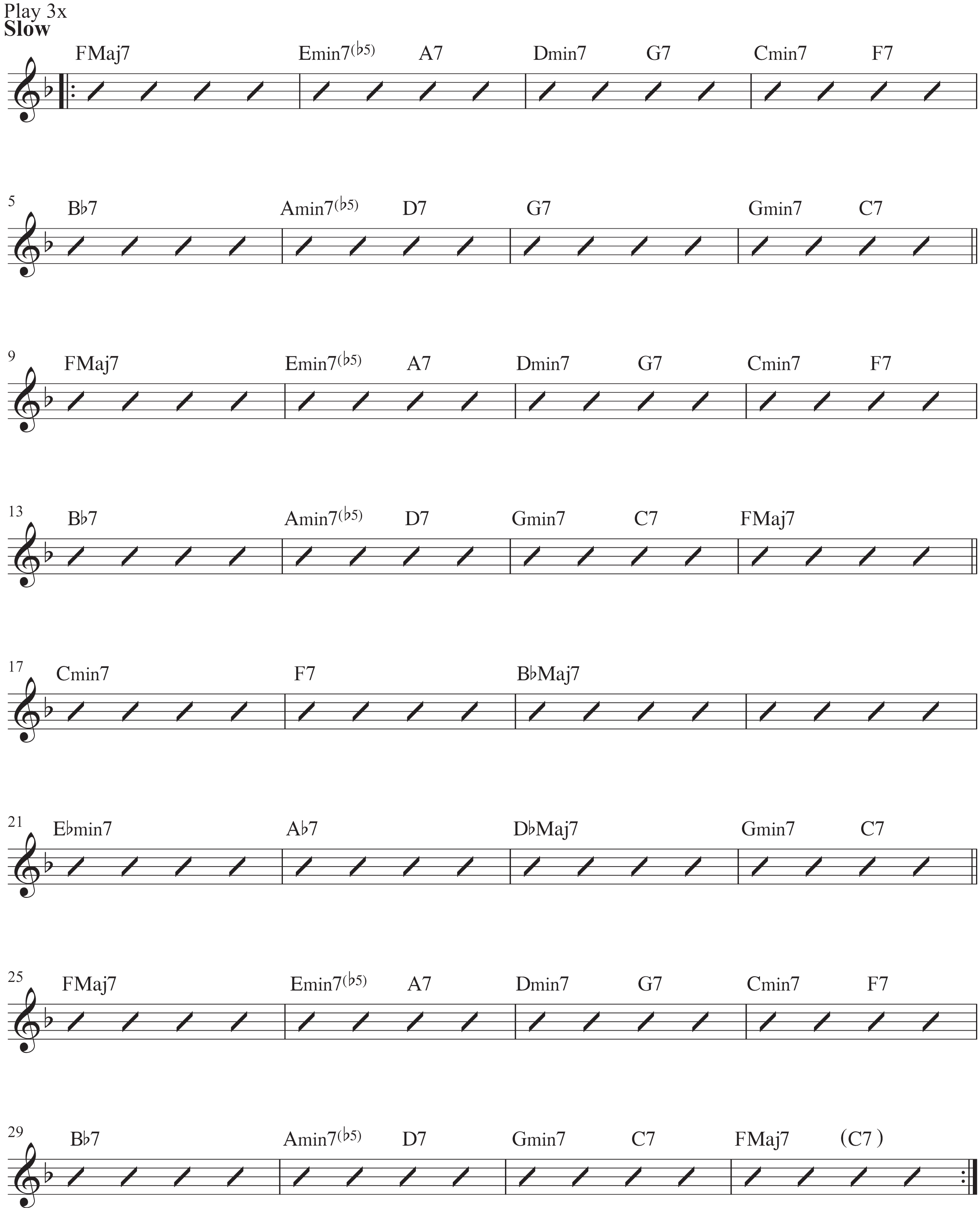
Track 29: Infidels Bounce—Piano Trio

Play 10x
Medium up

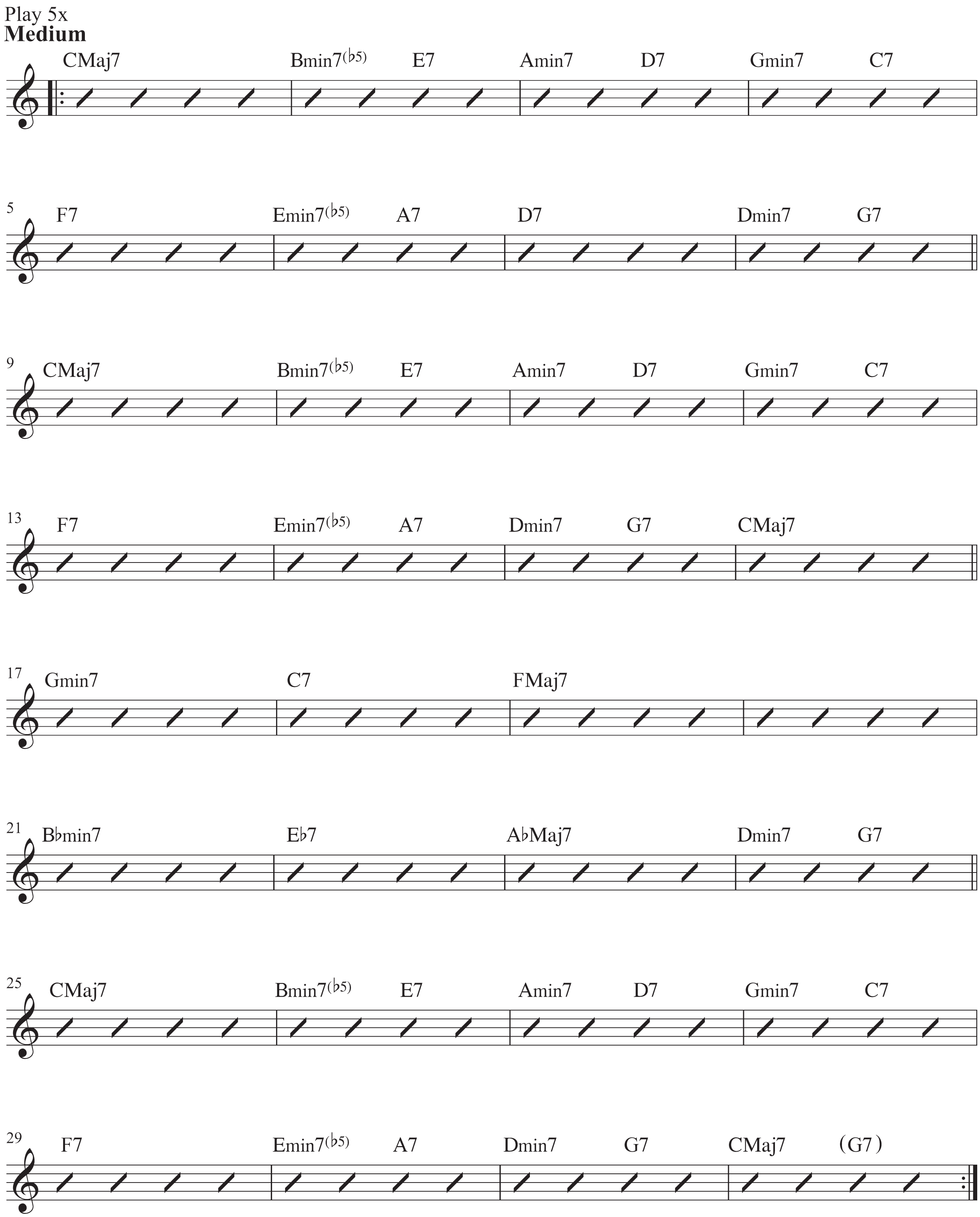


CHAPTER 18 "CONFIRMATION"
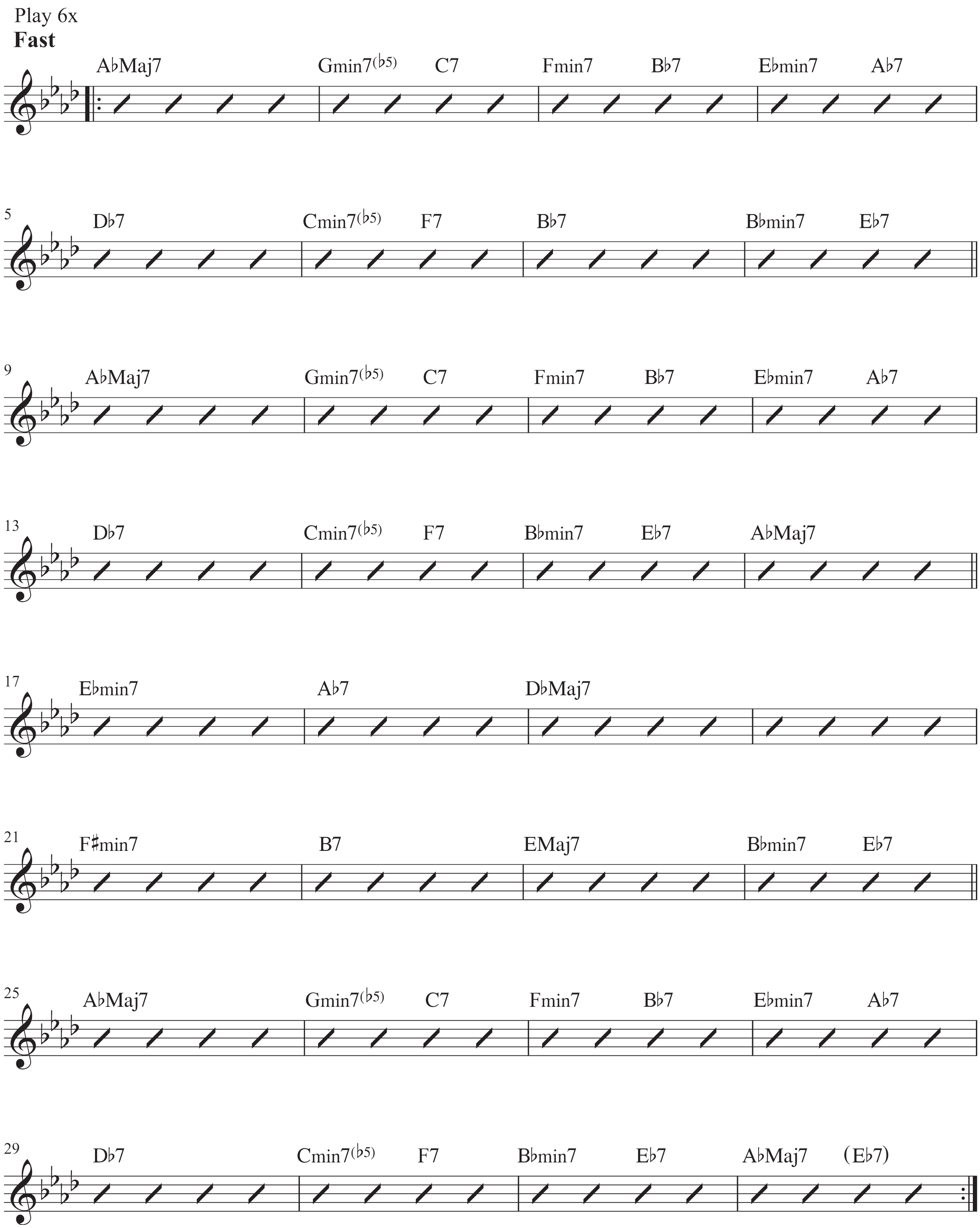
Track 30: **Confirmation in F** (slow)—Organ Trio



Track 31: **Confirmation in C** (medium)—Piano Trio

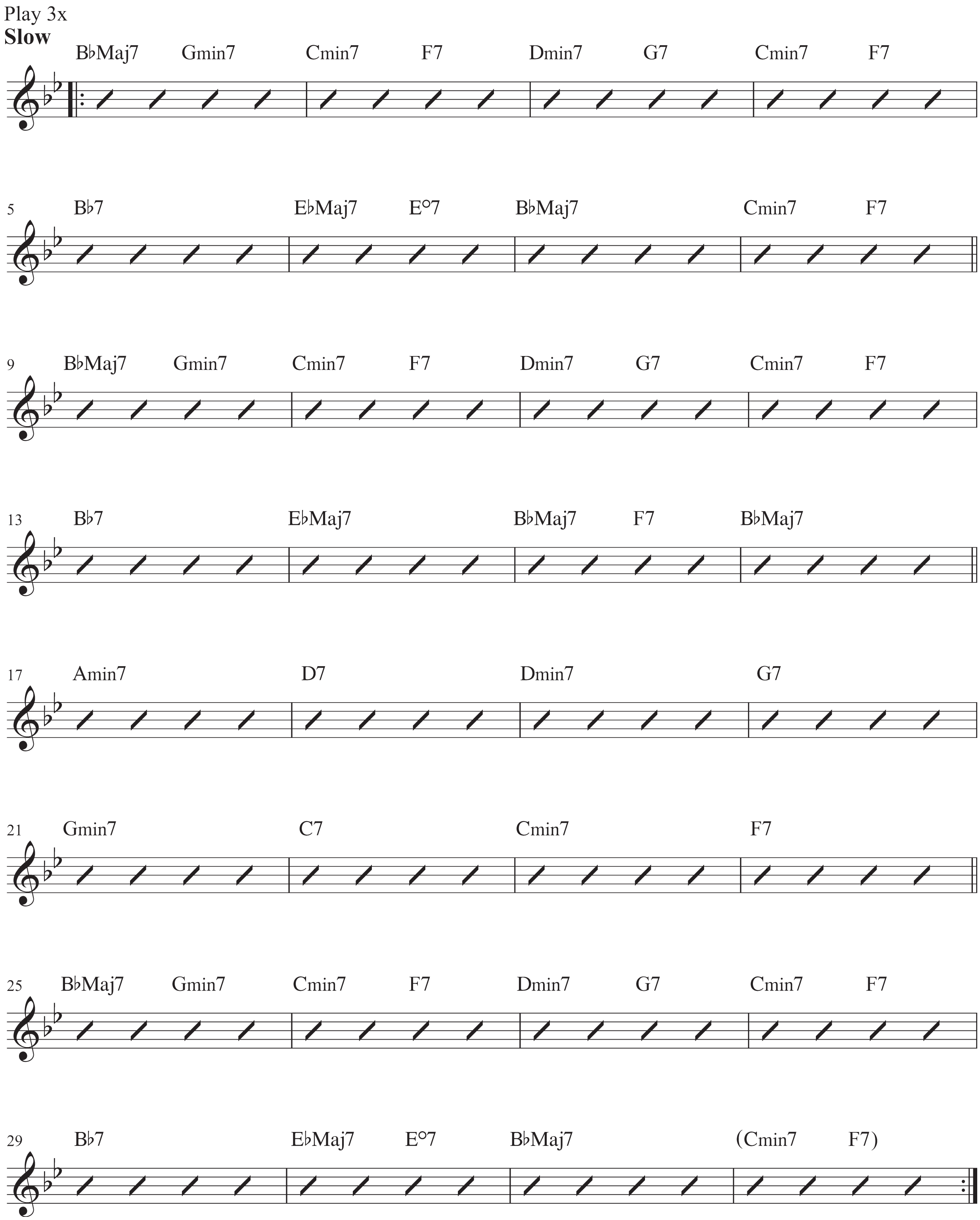


Track 32: CONFIRMATION IN A♭ (fast)—Guitar Trio

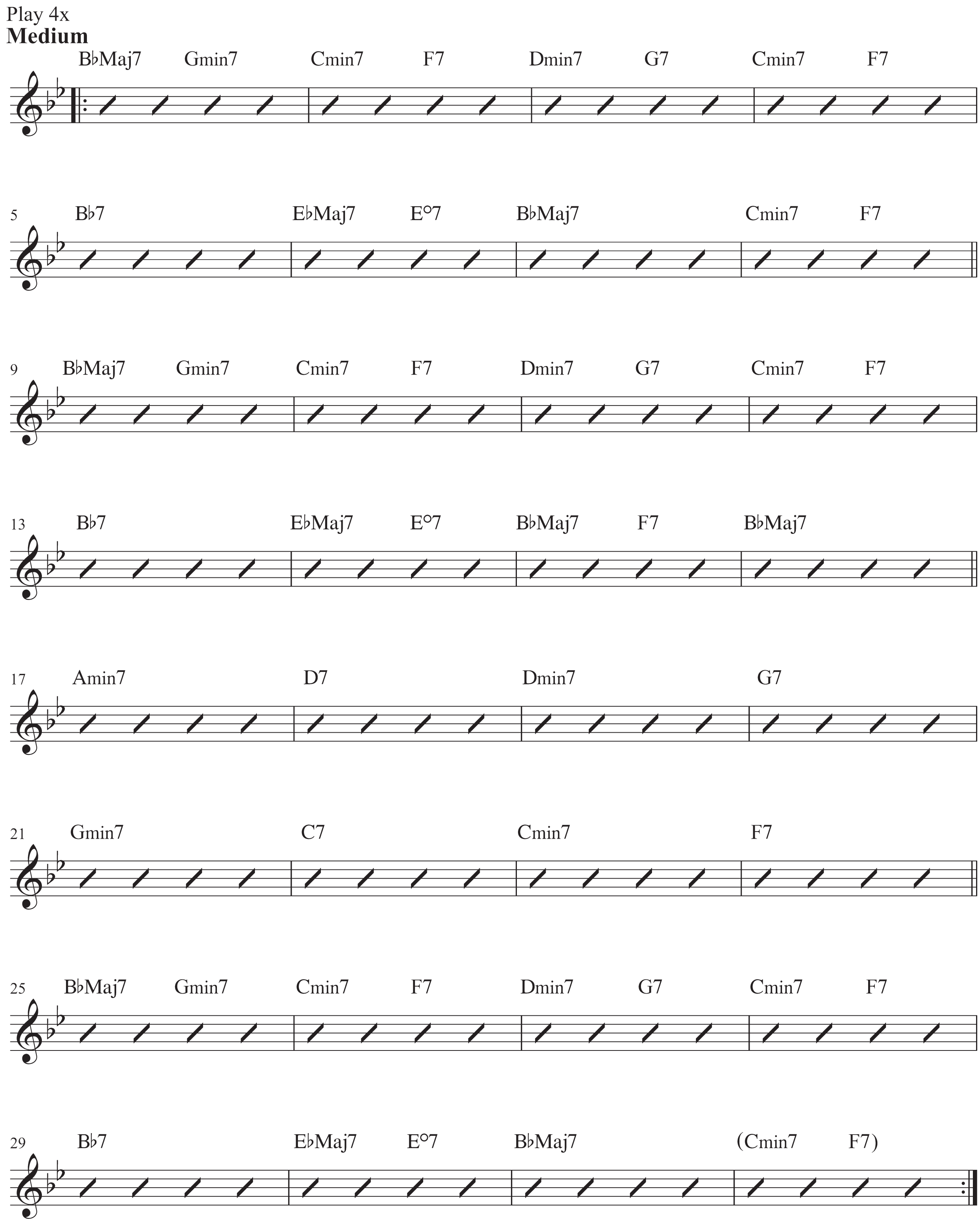


CHAPTER 19 "MOOSE THE MOOCHE"

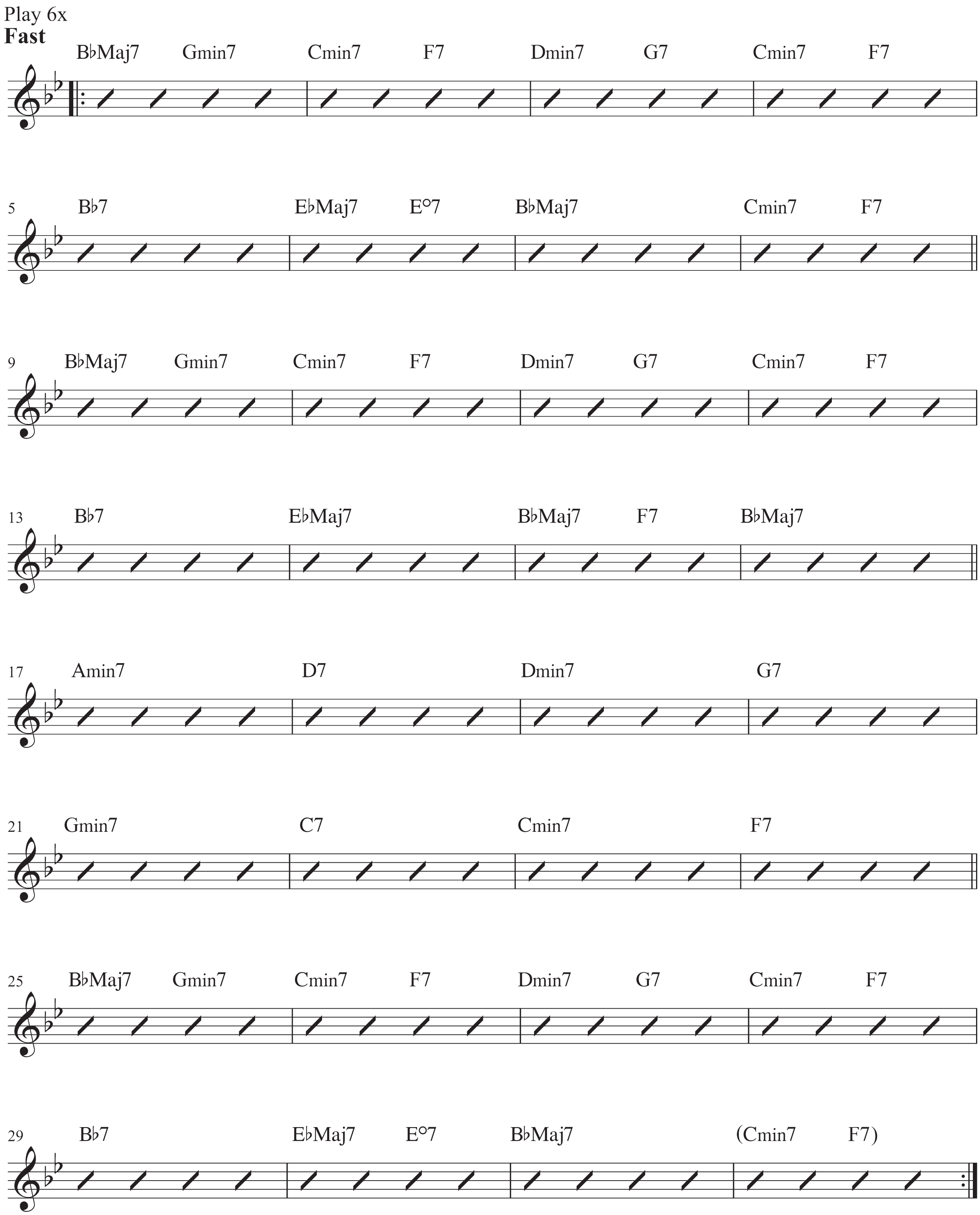
Track 33: Moose the Mooche (slow)—Piano Trio



Track 34: **Moose the Mooche** (medium)—Organ Trio

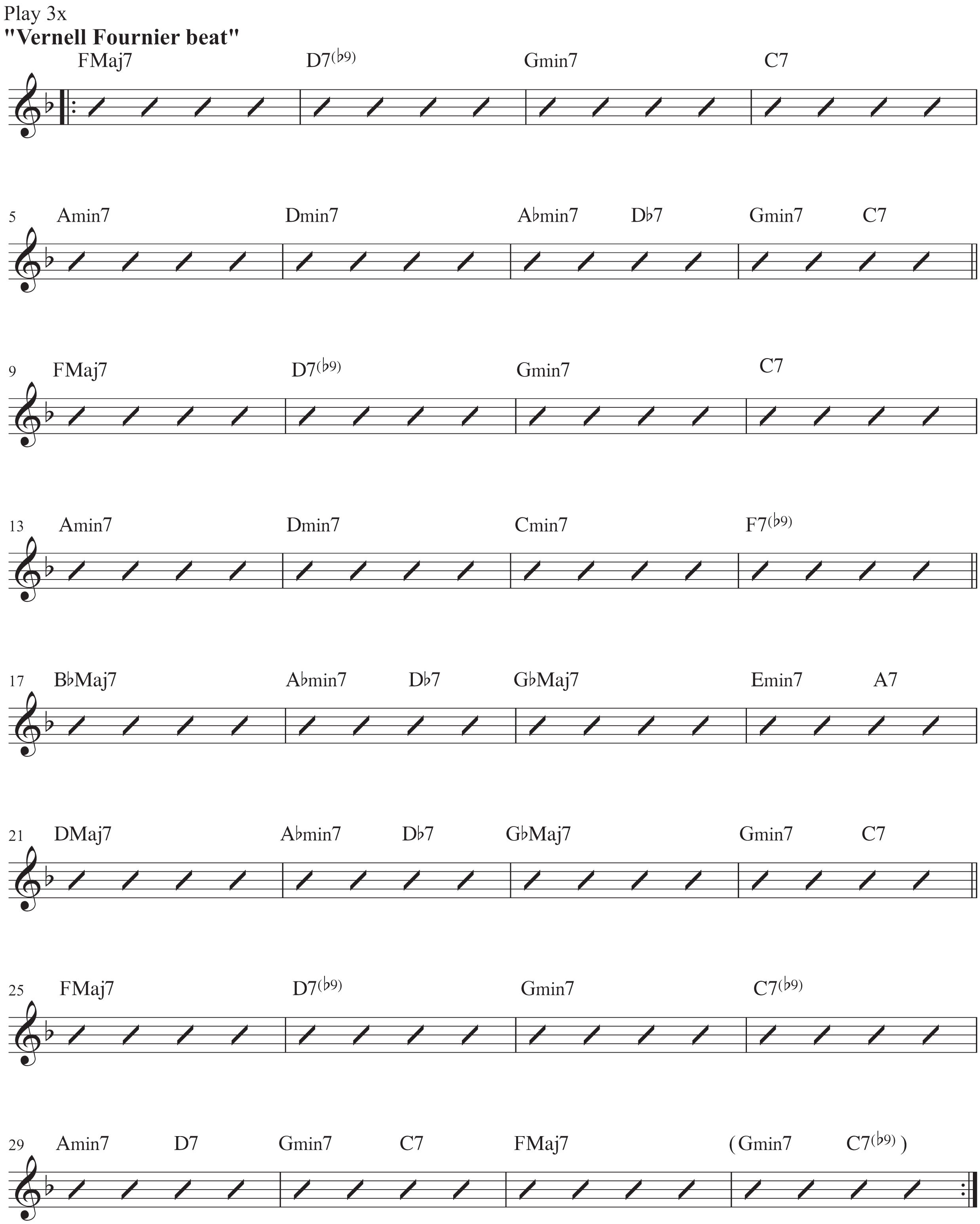


Track 35: **Moose the Mooche** (fast)—Guitar Trio



CHAPTER 22 THE AABA SONG FORM

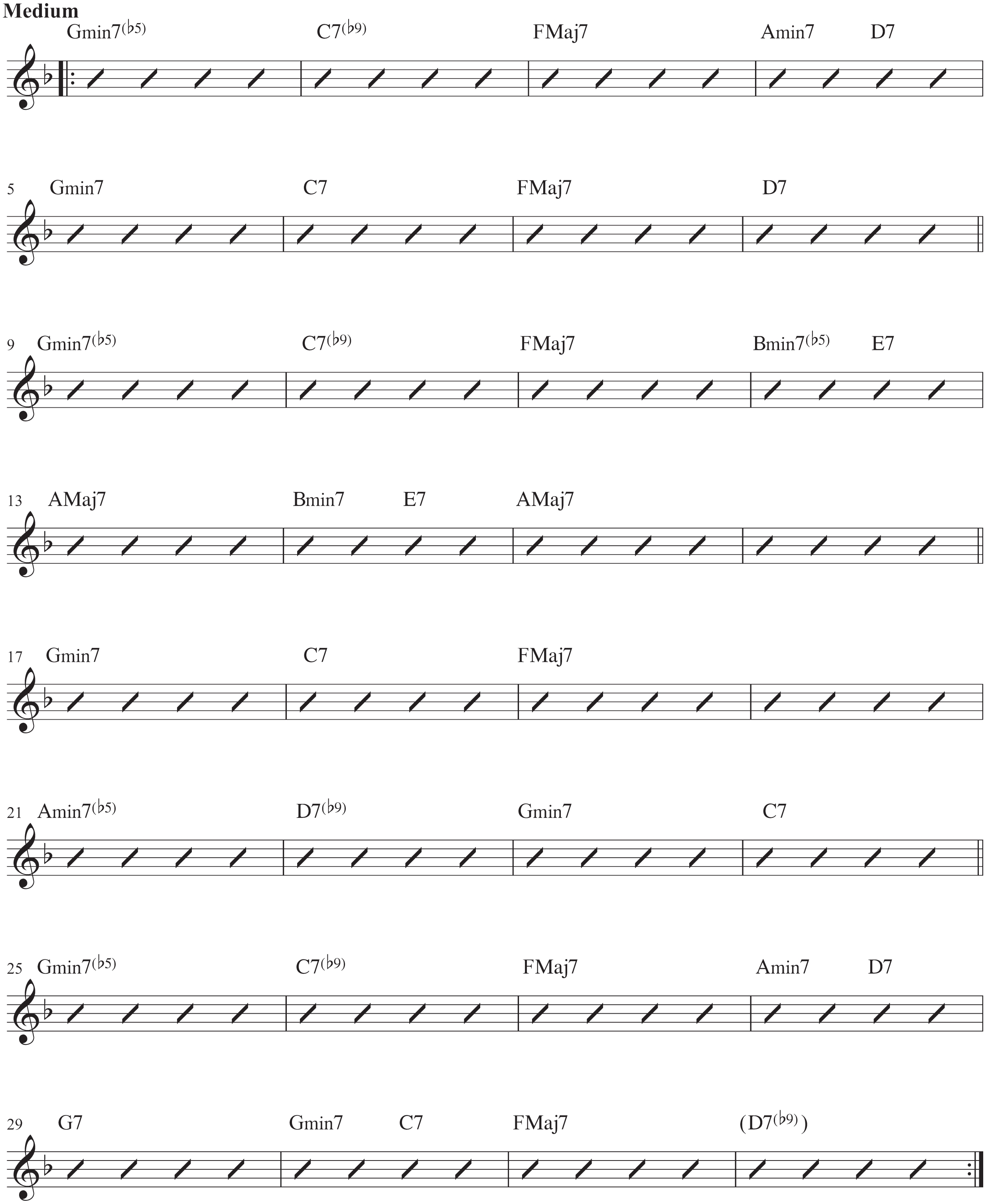
__Track 36__: **Have You Met Miss Jones?**—Organ Trio



Track 37: **I Love You**—Guitar Trio

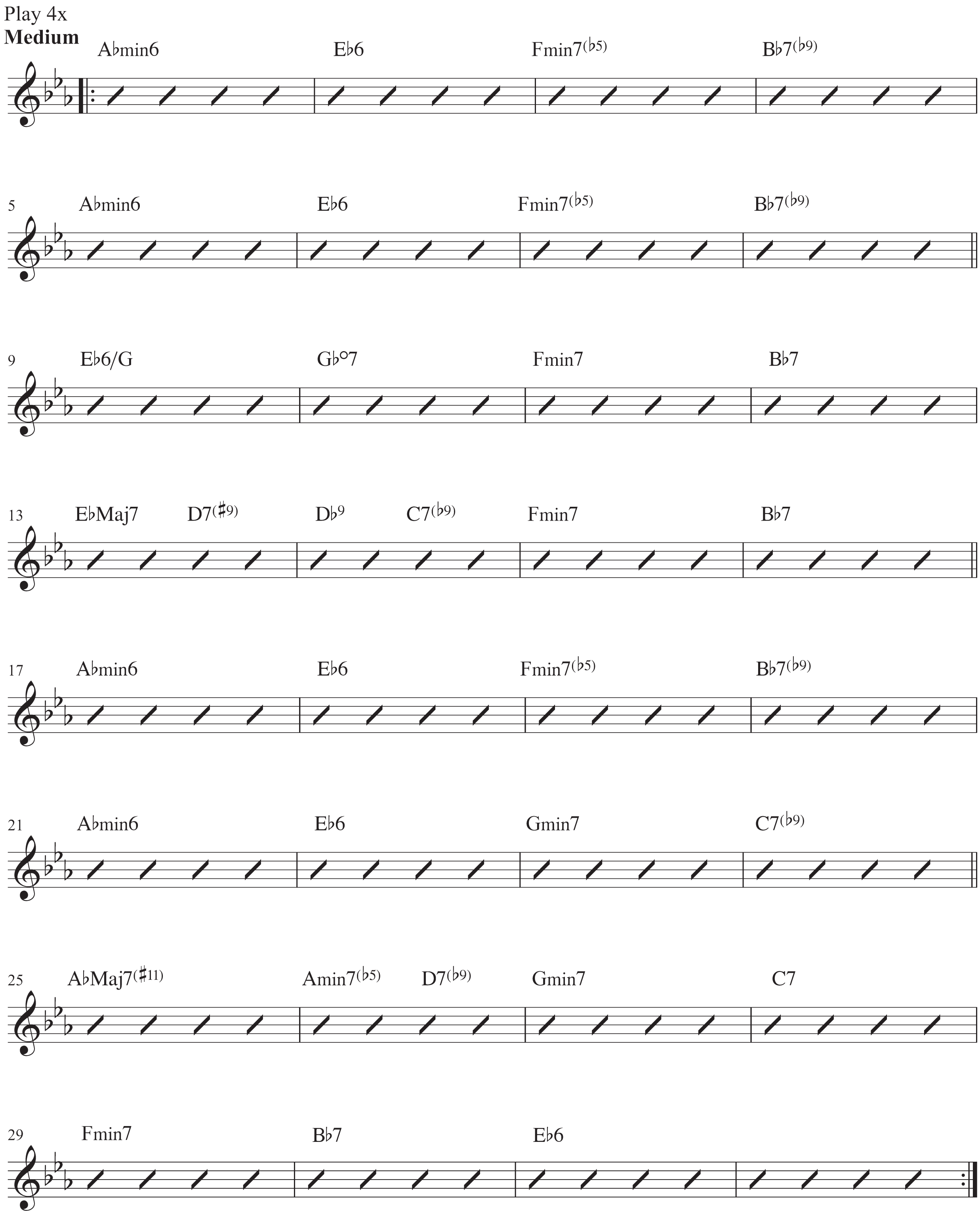
Play 4x

Medium



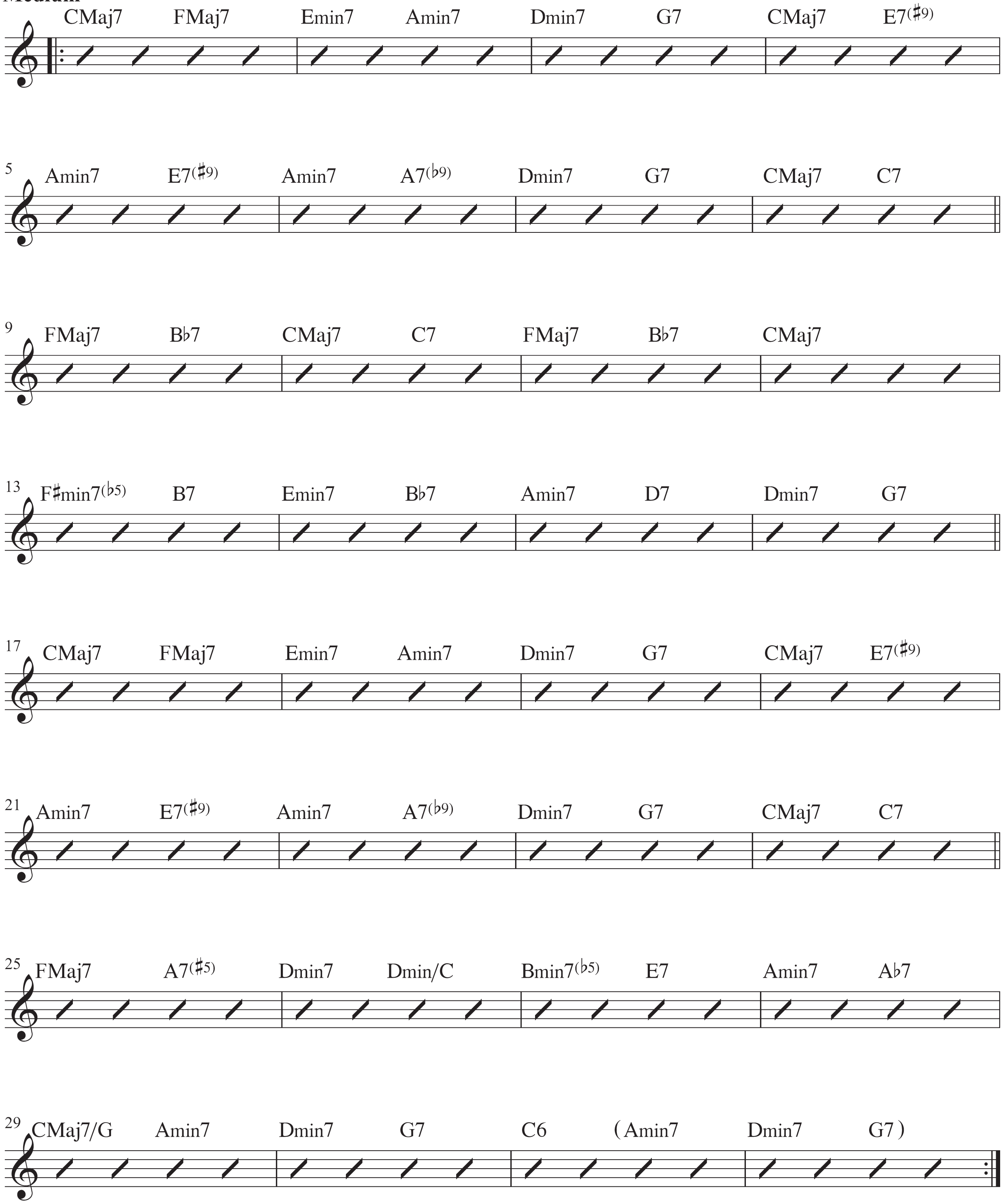
CHAPTER 23 THE ABAC SONG FORM

Track 38: All Of You—Piano Trio



<u>Track 39</u>: **My Romance**—Guitar Trio

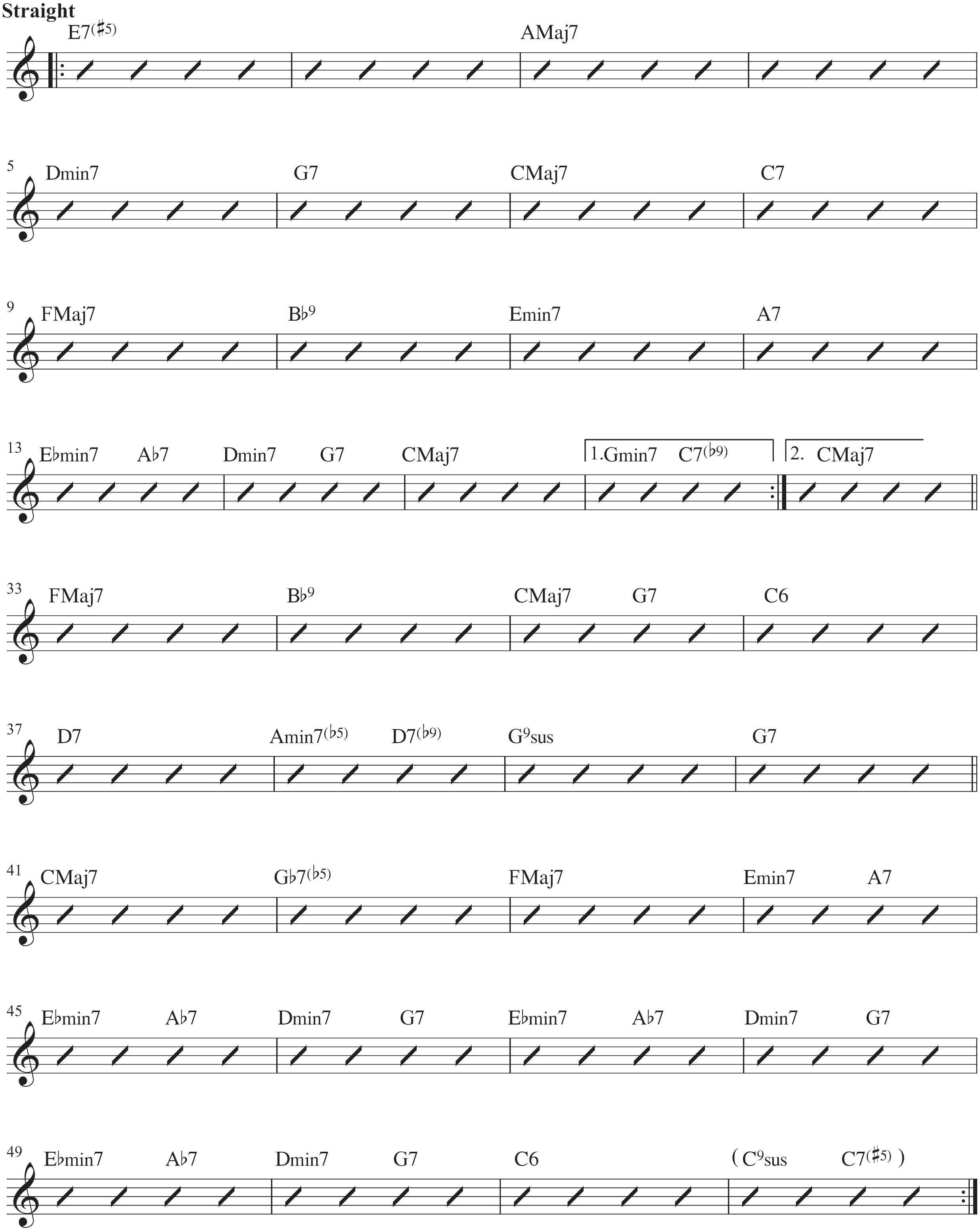
Play 4x
Medium



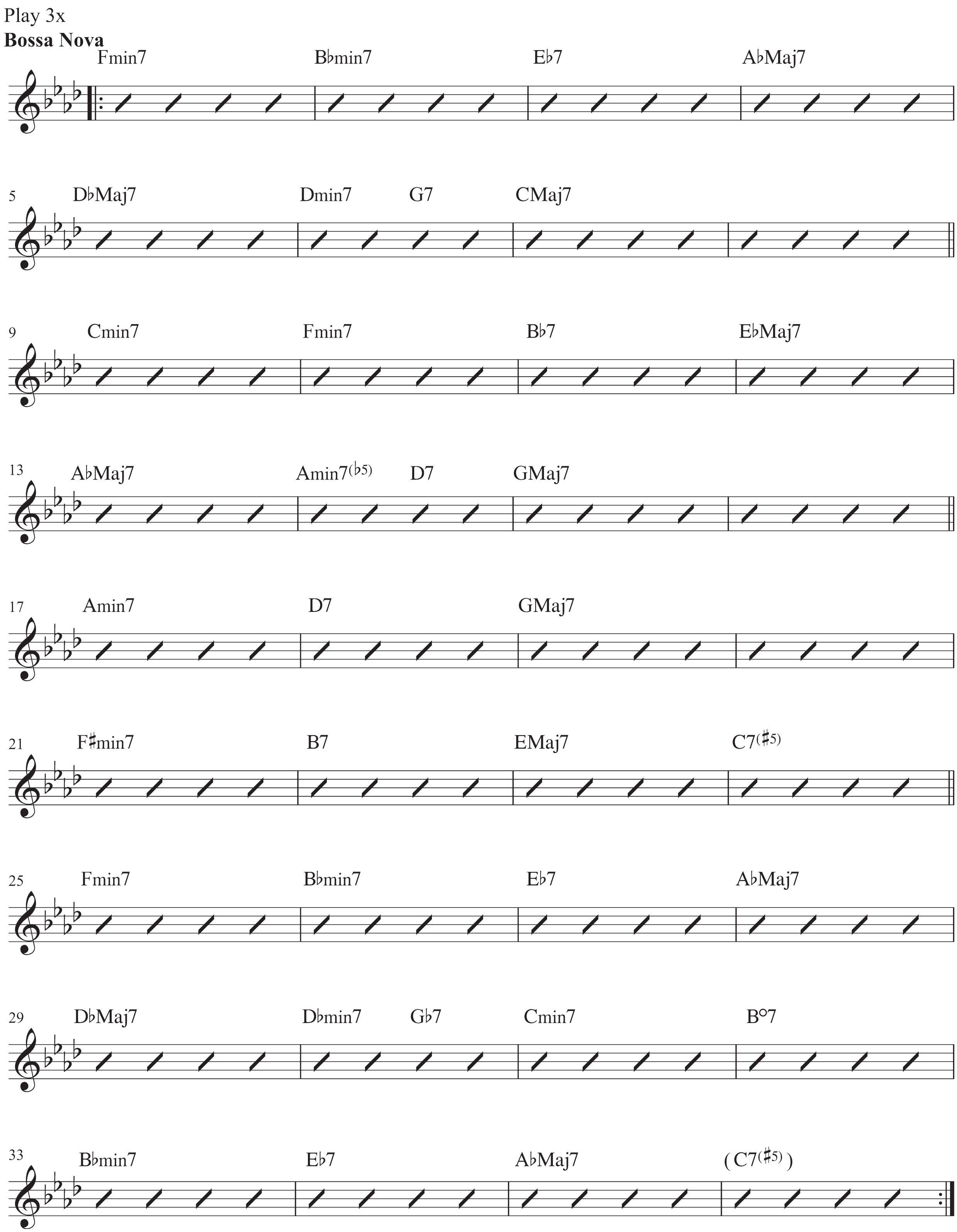
CHAPTER 24 EXTENDED AND UNUSUAL SONG FORMS

<u>Track 40</u>: **Dream Dancing**—Guitar Trio

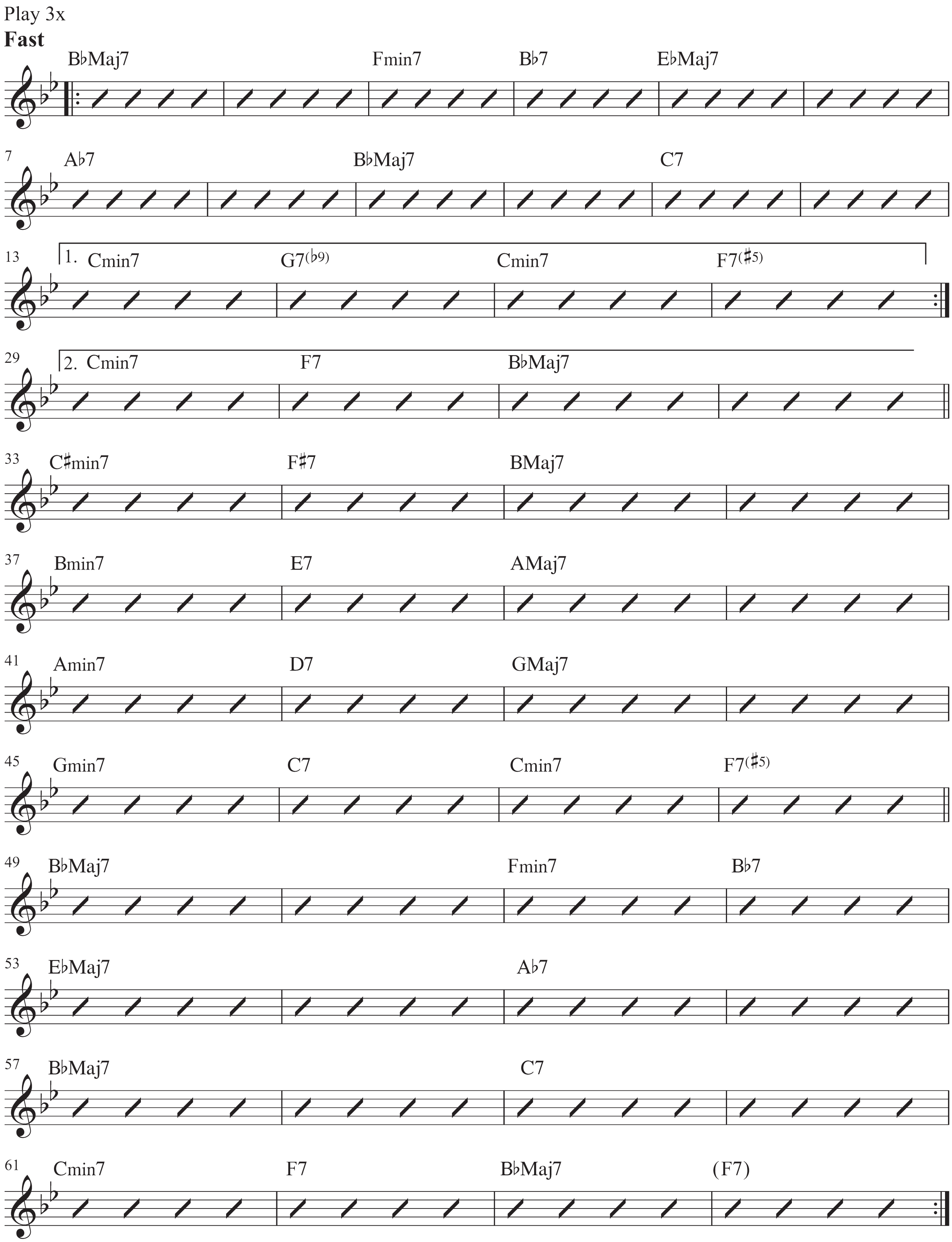
Play 2x
Straight



Track 41: **All the Things You Are**—Piano Trio



Track 42: **Cherokee**—Piano Trio

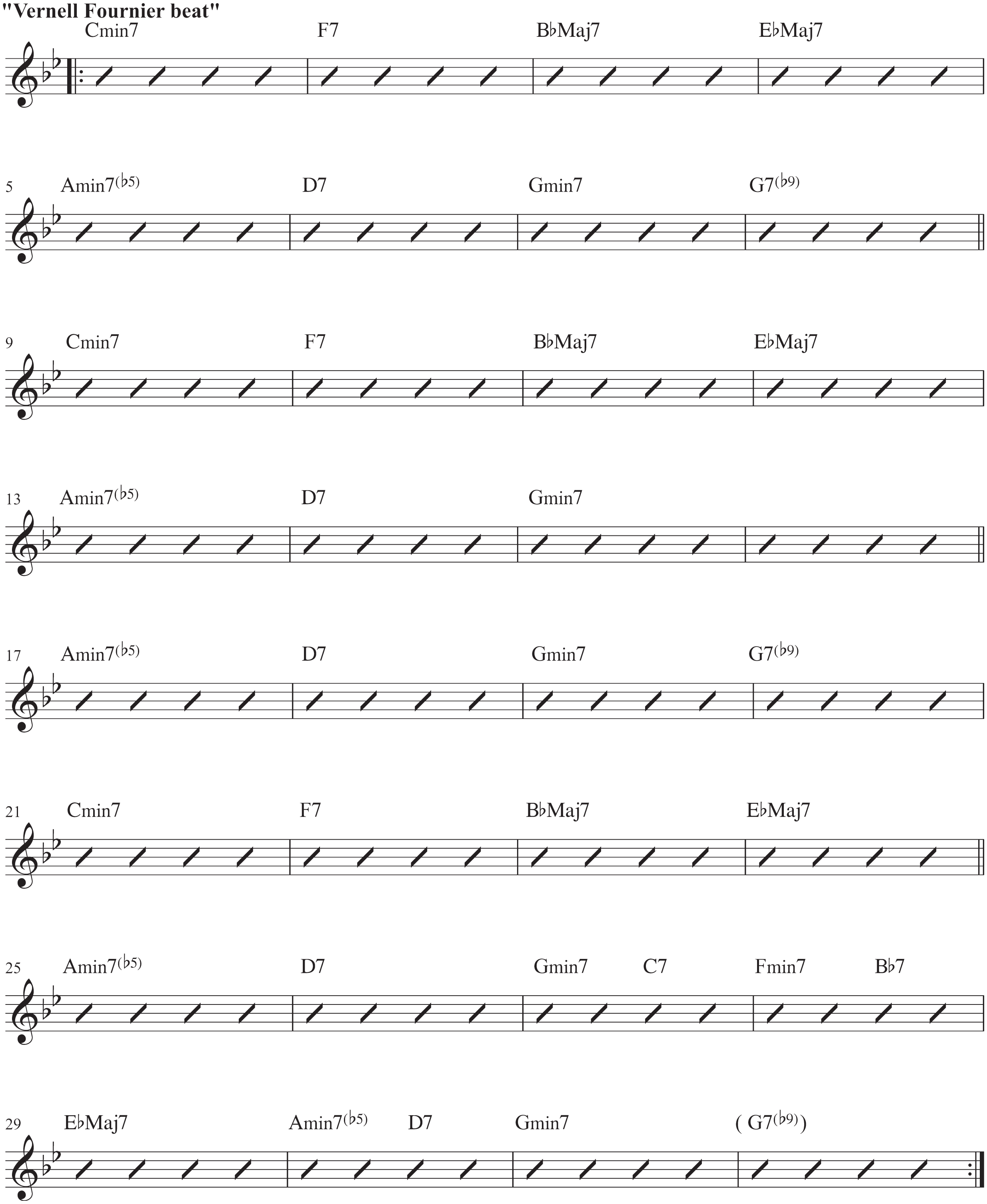


CHAPTER 25 JAZZ REHARMONIZATION

Track 43: Autumn Leaves—Organ Trio

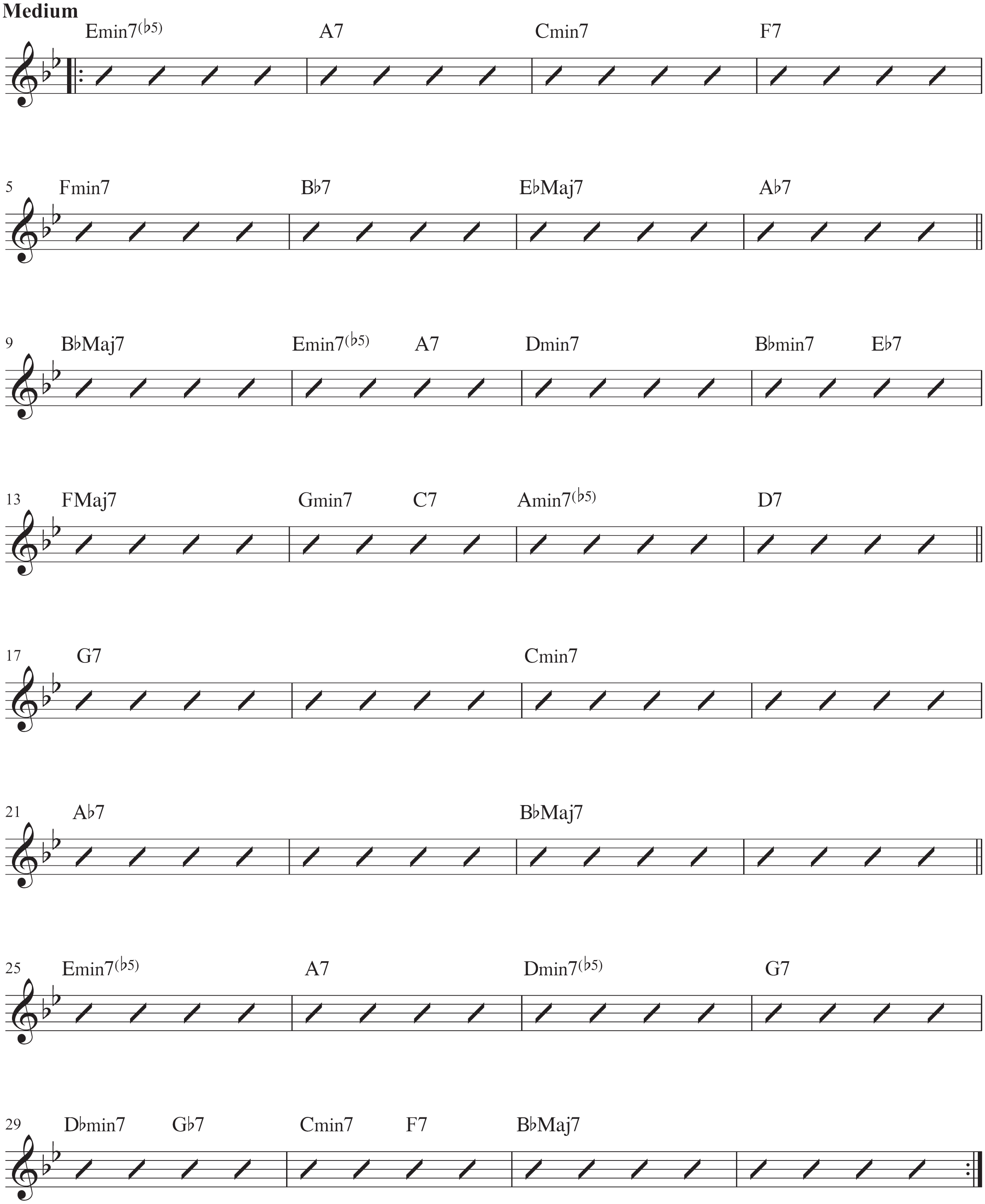
Play 3x

"Vernell Fournier beat"



Track 44: **Stella By Starlight**—Guitar Trio

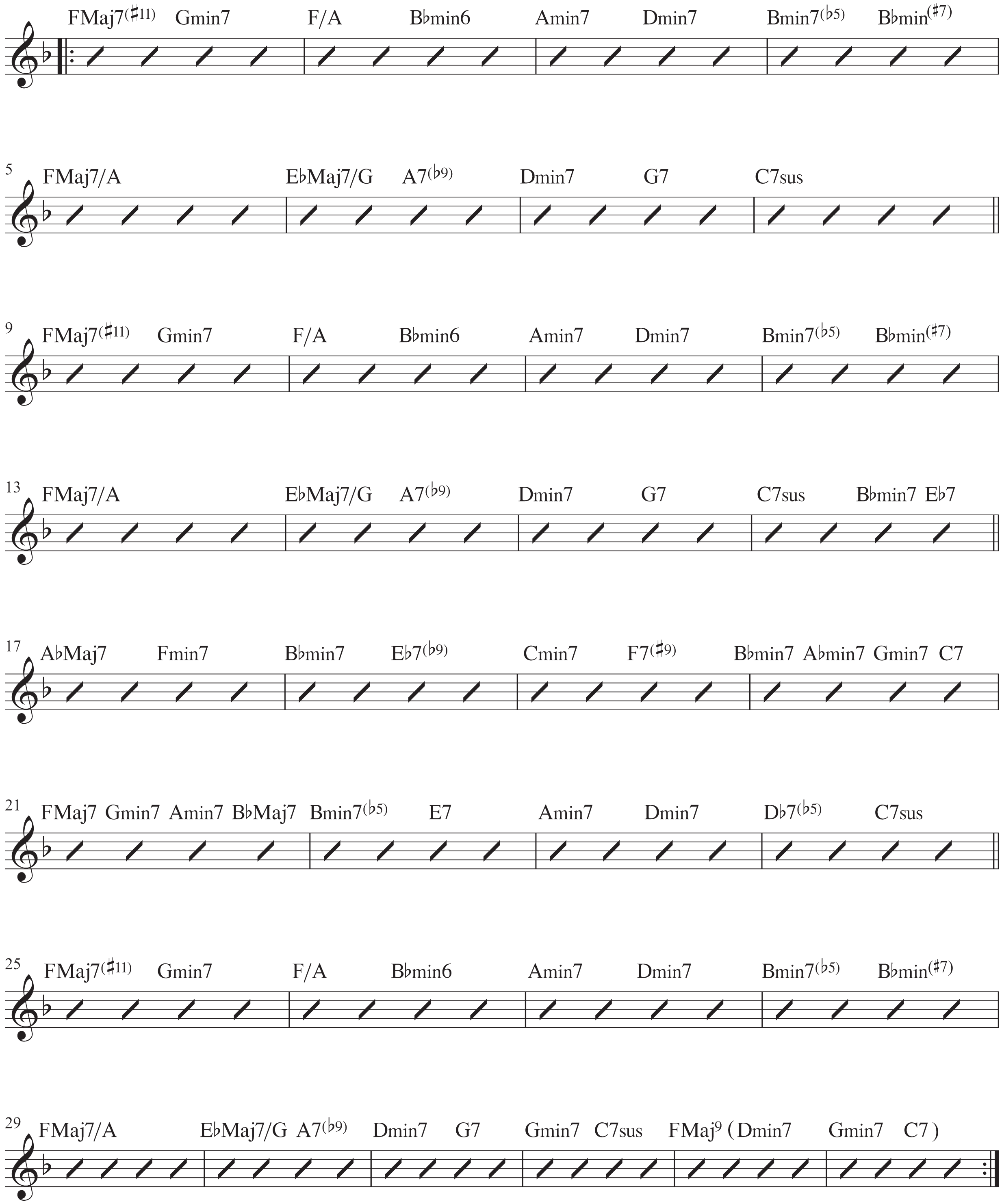
Play 4x
Medium



Track 45: **Never Never Land**—Piano Trio

Play 2x

Ballad

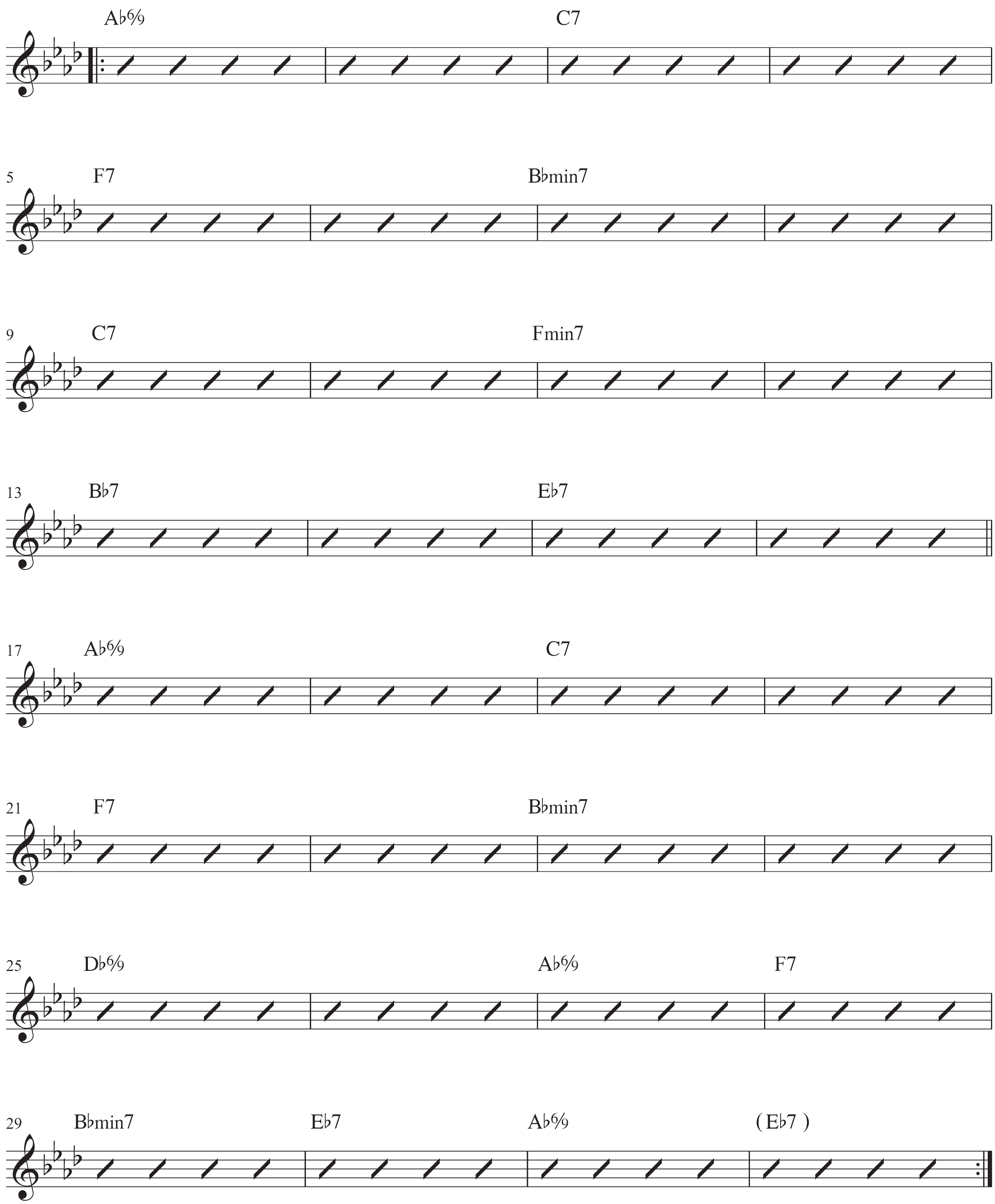


CHAPTER 26 "LINE UP"

<u>Track 46</u>: **Line Up**—Bass and Drums Duo

Play 7x

Medium up



APPENDIX D

Guide to Making Transcriptions

Transcribing involves notating the music that you hear on paper. To facilitate the process, use the following steps:

1. Have manuscript paper, a pencil, and an eraser ready.
2. Prepare the manuscript paper by putting four measures in a single line.
3. Notate the original chord changes of the solo that you intend to transcribe.
4. Notate the rhythmic framework of the solo (beginnings and ends of phrases).
5. Notate pitches that you can easily transcribe.
6. Notate difficult passages (reference the chord progression).
7. Notate performance details (phrasing, articulation, dynamics).
8. Analyze the transcription using the following questions about the structure of the solo:

    a) What is the overall form of the solo?
    b) What is the role of the original material in shaping the structure of the solo?
    c) How is the musical continuity of the solo articulated?
    d) How is the idea of musical development realized?

9. Analyze the transcription using the following questions about the content of the solo:

    a) What is the relationship between the melody and harmony?
    b) What is the role of meter and rhythm?
    c) What is the role of expressive devices in shaping the flow of the solo?
    d) What is the role of articulation in controlling the ebb and flow of melodic ideas?
    e) What kinds of improvisational techniques are utilized in the solo?

10. Memorize the transcription.
11. Sing the transcription.
12. Perform the transcription (at the original tempo using the same phrasing, articulation, dynamics, tone quality, time feel, and expressive devices).
13. Personalize and assimilate the transcription.

    a) Select phrases that you like, practice in twelve keys, and use it in a different tune.
    b) Improvise your own melodic content while retaining the rhythmic structure of the transcription.

APPENDIX E

List of Solos to Transcribe

Struttin' With Some Barbecue—Louis Armstrong from *Louis Armstrong and His Hot Fives,* (1927)
Potato Head Blues—Louis Armstrong from *Louis Armstrong & His Hot Sevens,* (1927)
Singin' the Blues—Bix Beiderbecke from *Bix & Tram,* (1927)
Lady Be Good—Lester Young from *The Lester Young Story,* (1936)
Lester Leaps In—Lester Young from *Ken Burns Jazz: Lester Young,* (1939)
Body and Soul—Coleman Hawkins from *Body and Soul,* (1939)
Embraceable You—Charlie Parker from *Best Of the Complete Savoy & Dial Studio Recordings,* (1947)
Celia—Bud Powell from *Jazz Giants,* (1950)
Perdido—Oscar Pettiford from *Great Times!,* (1950)
Body and Soul—Jack Teagarden from *Louis Armstrong—The California Concerts,* (1951)
All the Things You Are—Lee Konitz from *Lee Konitz & Gerry Mulligan,* (1953)
Rocky Scotch—Bob Brookmeyer from *The Dual Role Of Bob Brookmeyer,* (1954)
Sandu—Clifford Brown from *Study In Brown,* (1955)
A Gal In Calico—Isreal Crosby from *Ahmad Jamal Trio,* (1955)
Ahmad's Blues—Red Garland from *Workin'*, (1956)
Caravan—Kenny Drew from *Kenny Drew Trio,* (1956)
St. Thomas—Sonny Rollins from *Saxophone Colossus,* (1956)
I Know That You Know—Sonny Rollins from *Sonny Side Up,* (1957)
Dear Old Stockholm—Miles Davis from *Round About Midnight,* (1957)
My Ideal—Kenny Dorham from *Quiet Kenny,* (1959)
Freddie Freeloader—Wynton Kelly and Miles Davis from *Kind Of Blue,* (1959)
So What—Miles Davis from *Kind Of Blue,* (1959)
Gone With the Wind—Wes Montgomery from *Incredible Jazz Guitar Of Wes Montgomery,* (1960)
Remember—Hank Mobley from *Soul Station,* (1960)
I'll Close My Eyes—Blue Mitchell from *Blue's Moods,* (1960)
Autumn Leaves—Ron Carter from *The Bobby Timmons Trio In Person,* (1961)
Solar—Bill Evans from *The Village Vanguard Sessions,* (1961)
Ceora—Hank Mobley from *Cornbread,* (1965)
Fly Little Bird Fly—McCoy Tyner from *Mustang,* (1966)
Verse—Joe Henderson from *Stick–Up!,* (1966)

APPENDIX F

Selected Discography

ALL OF YOU

Davis Miles, *'Round About Midnight* (COLUMBIA, rec. 1955–56)
Evans Bill, *Live At the Village Vanguard* (RIVERSIDE, rec. 1961)
Tyner McCoy, *Live At Newport* (IMPULSE, rec. 1963)
Peterson Oscar, *Walking the Line* (MPS, rec. 1970)

ALL THE THINGS YOU ARE

Konitz Lee/Mulligan Gerry, *Konitz Meets Mulligan* (PACIFIC, rec. 1953)
Parker Charlie and Gillespie Dizzy, *Jazz At Massey Hall* (DEBUT, rec. 1953)
Rollins Sonny, *Night At the Village Vanguard* (BLUE NOTE, rec. 1957)
Griffin Johnny, *A Blowing Session* (BLUE NOTE, rec. 1957)
Jamal Ahmad, *Live At the Pershing* (ARGO, rec. 1958)
Desmond Paul, *Two Of a Mind* (BLUEBIRD, rec. 1962)
Hawkins Coleman, *Alive At the Village Gate* (VERVE, rec. 1963)
Byas Don, *Walkin'* (BLACK LION, rec. 1963)
Rollins Sonny, *Sonny Meets Hawk!* (RCA/VICTOR, rec. 1963)
Evans Bill, *Alone* (VERVE, rec. 1968)
Pass Joe, *Virtuoso* (PABLO, rec. 1973)
Jarrett Keith, *Standards, Vol. 1* (ECM, rec. 1983)
Henderson Joe, *State Of the Tenor Vol. 2* (BLUE NOTE, rec. 1986)
Hersch Fred, *Dancing In the Dark* (CHESKY, rec. 1992)
Woods Phil, *Alto Summits* (MILESTONE, rec. 1995)
Fischer Clare, *Introspectivo* (M&L MUSIC S.A. DE C.V., rec. 2005)

AUTUMN LEAVES

DeFranco Buddy, *Jazz At the Philharmonic, Vol. 10* (VERVE, rec. 1954)
Jamal Ahmad, *The Legendary Okey and Epic Recordings* (EPIC LEGACY, rec. 1955)
Garner Error, *Concert By the Sea* (COLUMBIA, rec. 1955)
Adderley Cannonball, *Somethin' Else* (BLUE NOTE, rec. 1958)
Golson Benny, *Gone With Golson* (NEW JAZZ, rec. 1959)
Evans Bill, *Portrait In Jazz* (RIVERSIDE, rec. 1959)
Hodges Johnny, *Johnny Hodges At Sportpalast* (PABLO, rec. 1961)
Davis Miles, *Miles Davis In Europe* (COLUMBIA, rec. 1963)
Kelly Wynton, *Wynton Kelly!* (VEE JAY, rec. 1964)

Clark Terry, *The Globetrotter* (UNIVERSE, rec. 1969)
Vaughan Sarah, *Crazy and Mixed Up* (PABLO, rec. 1982)
Farrell Rachell, *Farrell Rachell* (SOMETHIN' ELSE, rec. 1989)
LaVerne Andy, *Standard Eyes* (STEEPLECHASE, rec. 1991)

CHEROKEE

Parker Charlie, *Early Bird* (EPM MUSIQUE, rec. 1942)
Powell Bud, *Jazz Giant* (POLYGRAM, rec. 1950)
Brown Clifford, *A Study In Brown* (POLYGRAM, rec. 1955)
Getz Stan, *Hamp and Getz* (EMI COLUMBIA, rec. 1955)
Vaughan Sarah, *Verve Jazz Masters 18* (POLYGRAM, rec. 1955)
Smith Jimmy, *The Sounds Of Jimmy Smith* (BLUE NOTE, rec. 1957)
Gordon Dexter, *Love For Sale* (STEEPLECHASE, rec. 1964)
Pass Joe, *Virtuoso* (PABLO, rec. 1973)
Konitz Lee, *Lone–Lee* (STEEPLECHASE, rec. 1974)
Garland Red, *Feelin' Red* (MUSE, rec. 1978)

CONFIRMATION

Parker Charlie, *Now's the Time* (VERVE, rec. 1946)
Blakey Art, *A Night At Birdland Vol. 2* (BLUE NOTE, rec. 1954)
Gordon Dexter, *Daddy Plays the Horn* (BETHLEHEM ARICHEVES, rec. 1955)
Ammons Gene, *Boss Tenor* (PRESTIGE, rec. 1960)
Modern Jazz Quartet, *The Last Concert* (ATLANTIC, rec. 1974)
Gillespie Dizzy and Stitt Sonny, *The Bop Session* (SONET GRAMMOFON, rec. 1975)
Stitt Sonny, *My Buddy: Sonny Stitt Plays For Gene Ammons* (MUSE, rec. 1976)
Jones Hank, *Bebop Redux* (MUSE, rec. 1977)
Haig Al, *Un Poco Loco* (SPOTLITE, rec. 1978)
McLean Jackie, *New Wine In Old Bottles* (EAST WIND, rec. 1978)
Donaldson Lou, *Forgotten Man* (TIMELESS, rec. 1981)
Rodney Red, *Then and Now* (CHESKY, rec. 1992)

DREAM DANCING

Bennett Tony and Evans Bill, *Together Again* (IMPROV RECORDS, rec. 1977)
Fitzgerald Ella, *Dream Dancing* (PABLO, rec. 1978)
Hamilton Scott, *Scott Hamilton Plays Ballad* (CONCORD, rec. 1989)

HAVE YOU MET MISS JONES?

Tyner McCoy, *Reaching Fourth* (IMPULSE, rec. 1963)
Peterson Oscar, *We Get Requests* (VERVE, rec. 1964)
Haig Al, *Invitation* (SOMETHIN' ELSE, rec. 1974)
Getz Stan, *The Artistry Of Stan Getz* (VERVE, rec. 1989)
Coleman George, *I Could Write a Book* (TELARC, rec. 1998)

I LOVE YOU

Dorham Kenny, *Kenny Dorham Quintet* (ORIGINAL JAZZ CLASSICS, rec. 1953)
Evans Bill, *New Jazz Conceptions* (RIVERSIDE, rec. 1956)
Coltrane John, *Lush Life* (PRESTIGE, rec. 1957)
Farmer Art, *Modern Art* (BLUE NOTE, rec. 1958)
O'Day Anita, *Anita O'Day Swings Cole Porter With Billy May* (POLYGRAM, rec. 1959)
Hawes Hampton, *For Real* (CONTEMPORARY RECORDS, rec. 1958)
McLean Jackie, *Swing, Swang, Swingin'* (BLUE NOTE, rec. 1959)
Pepper Art, *Intensity* (CONTEMPORARY/OJC, rec. 1960)
Fischer Clare, *First Time Out* (PACIFIC, rec. 1962)
Raney Jimmy, *The Influence* (XANADU, rec. 1975)

LINE UP

Tristano Lennie, *Lennie Tristano* (ATLANTIC, rec. 1955)

MY ROMANCE

Garland Red, *A Garland Of Red* (PRESTIGE, rec. 1956)
Evans Bill, *Waltz For Debby* (RIVERSIDE/OJC, rec. 1961)
Webster Ben and Edison Harry, *Ben and Sweets* (COLUMBIA, rec. 1962)
Blakey Art, *Get the Message* (DRIVE ARCHIVE, rec. 1966)
Hawes Hampton, *The Seance* (ORIGINAL JAZZ CLASSICS, rec. 1966)
Blakey Art, *Buttercorn Lady* (MERCURY, rec. 1966)
Hanna Roland, *This Must Be Love* (PROGRESSIVE, rec. 1978)
Marsh Warne, *A Ballad Album* (CRISS CROSS JAZZ, rec. 1983)
Pass Joe, *Unforgettable* (PABLO, rec. 1992)

MOOSE THE MOOCHE

Parker Charlie, *The Complete Savoy and Dial Studio Recordings 1944–1948* (ATLANTIC, rec. 1946)
Harris Barry, *At the Jazz Workshop* (RIVERSIDE, rec. 1960)
Lewis Mel, *Starhighs* (CRISS CROSS JAZZ, rec. 1976)
Jones Hank, *Bebop Redux* (MUSE, rec. 1977)
Farmer Art, *Artistry* (CONCORD, rec. 1983)

STELLA BY STARLIGHT

Parker Charlie, *Charlie Parker With Strings; The Master Takes* (VERVE, rec. 1947–52)
Getz Stan, *Stan Getz Plays* (VERVE, rec. 1954)
Hall Jim, *Jazz Guitar* (PACIFIC, rec. 1957)
Davis Miles and Coltrane John, *The Complete Columbia Recordings* (COLUMBIA, rec. 1958)

Evans Bill, *Conversations With Myself* (POLYGRAM, rec. 1963)
Bennett Tony, *Jazz* (COLUMBIA, rec. 1964)
Johnson J.J., *Proof Positive* (IMPULSE, rec. 1964)
Green Grant, *I Want To Hold Your Hand* (BLUE NOTE, rec. 1965)
Turrentine Stanley, *Another Story* (BLUE NOTE, rec. 1969)
Fuller Curtis, *Smokin'* (MAINSTREAM, rec. 1972)
Getz Stan, *Anniversary* (POLYGRAM, rec. 1987)
Jones Hank, *West Of 5th* (CHESKY, rec. 2006)

Appendix G

Alphabetical List of 999 Standard Tunes, Composers, and Lyricists

1. A Beautiful Friendship—Donald Kahn/Stanley Styne
2. A Certain Smile—Paul Webster/Sammy Fain
3. A Cock-Eyed Optimist—Richard Rodgers/Oscar Hammerstein II
4. A Fine Romance—Jerome Kern/Dorothy Fields
5. A Foggy Day—George Gershwin/Ira Gershwin
6. A Gal In Calico—Arthur Schwartz/Leo Robin
7. A Good Man Is Hard To Find—Eddie Green
8. A Handful Of Stars—Ted Shapiro/Jack Lawrence
9. A Kiss To Build a Dream On—Bert Kalmar/Oscar Hammerstein II
10. A Lovely Night—Richard Rodgers/Oscar Hammerstein II
11. A Lovely Way To Spend an Evening—Jimmy McHugh/Harold Adamson
12. A Nightingale Sang In Berkeley Square—Manning Sherwin/Eric Maschwitz
13. A Portrait Of Jenny—Gordon Burdge/J. Russell Robinson
14. A Pretty Girl Is Like a Melody—Irving Berlin
15. A Ship Without a Sail—Richard Rodgers/Lorenz Hart
16. A Sleepin' Bee—Harold Arlen/Truman Capote
17. A Sunday Kind Of Love—Stan Rhodes/Anita Leonard
18. A Time For Love—Johnny Mandel/Paul Francis Webster
19. A Weaver Of Dreams—Victor Young/Jack Elliott
20. A Woman In Love—Frank Loesser
21. About a Quarter To Nine—Harry Warren/Al Dubin
22. Ac-Cent-Tchu-Ate the Positive—Harold Arlen/Johnny Mercer
23. Ace In the Hole—Cole Porter
24. After You, Who—Cole Porter
25. After You Get What You Want You Don't Want It—Irving Berlin
26. After You've Gone—Turner Layton/Henry Creamer
27. Again—Lionel Newman/Dorcas Cochran
28. Ages Ago—Vernon Duke
29. Ain't Misbehavin'—Fats Waller/Andy Razaf
30. Ain't She Sweet—Milton Ager/Jack Yellen

31. Alabama Jubilee—George L. Cobb/Jack Yellen
32. Alabamy Bound—Ray Henderson/B.G. DeSylva
33. Alfie—Burt Bacharach/Hal David
34. Alice In Wonderland—Sammy Fain/Bob Hilliard
35. All About Ronnie—Joe Green
36. All At Once You Love Her—Richard Rodgers/Oscar Hammerstein II
37. All By Myself—Irving Berlin
38. All God's Chillun Got Rhythm—Gus Kahn/Bronislaw Kaper
39. All My Tomorrows—James Van Heusen/Sammy Cahn
40. All Of Me—Gerald Marks/Seymour Simons
41. All Of My Life—Irving Berlin
42. All Of You—Cole Porter
43. All Or Nothing At All—Arthur Altman/Jack Lawrence
44. All the Things You Are—Jerome Kern/Oscar Hammerstein II
45. All the Way—James Van Heusen/Sammy Cahn
46. All Through the Day—Jerome Kern/Oscar Hammerstein II
47. All Through the Night—Cole Porter
48. Almost In Your Arms—Jay Livingston/Ray Evans
49. Almost Like Being In Love—Frederick Lowe/Alan Jay Lerner
50. Alone Together—Arthur Schwartz/Howard Dietz
51. Always—Irving Berlin
52. Am I Blue?—Harry Akst/Grant Clarke
53. And the Angels Sing—Ziggy Elman/Johnny Mercer
54. Angel Eyes—Matt Dennis/Earl Brent
55. Angry—Merritt Brunies/Jules Cassard
56. Anything Goes—Cole Porter
57. April In My Heart—Hoagy Carmichael/Helen Meinardi
58. April In Paris—Vernon Duke/E.Y. Harburg
59. April Love—Sammy Fain/Paul Francis Webster
60. April Showers—Louis Silvers/B.G. DeSylva
61. Aren't You Glad You're You—James Van Heusen/Johnny Burke
62. As Long As I Live—Harold Arlen/Ted Koehler
63. As Long As There's Music—Jule Styne/Sammy Kahn
64. As Time Goes By—Herman Hupfeld
65. At Last—Harry Warren/Mack Gordon
66. At Long Last Love—Cole Porter
67. At Sundown—Walter Donaldson
68. At the Roxy Music Hall—Richard Rodgers/Lorenz Hart
69. Aunt Hagar's Blues—W.C. Handy
70. Autumn In New York—Vernon Duke
71. Autumn Leaves—Joseph Kosma/Johnny Mercer
72. Autumn Nocturne—Josef Myrow
73. Avalon—Al Jolson/B. G. DeSylva
74. Baby Doll—Johnny Mercer/Harry Warren
75. Back In Your Own Backyard—Al Jolson/Billy Rose

76. Ballad In Blue—Hoagy Carmichael/Irving Kahal
77. Basin Street Blues—Spencer Williams
78. Baubles, Bangles and Beads—Robert Wright/George Forrest
79. Be Careful, It's My Heart—Irving Berlin
80. Be My Love—Nicholas Brodszky/Sammy Cahn
81. Beale Street Blues—W.C. Handy
82. Beautiful Love—Victor Young/Haven Gillespie
83. Because I Love You—Irving Berlin
84. Because Of You—Al Dubin/Walter Jurmann
85. Bess You Is My Woman—George Gershwin/Ira Gershwin
86. Between the Devil and the Deep Blue Sea—Harold Arlen/Ted Koehler
87. Between You and Me—Cole Porter
88. Bewitched, Bothered and Bewildered—Richard Rodgers/Lorenz Hart
89. Bidin' My Time—George Gershwin/Ira Gershwin
90. Black and Blue—Fats Waller/Andy Razaf
91. Black Butterfly—Duke Ellington/Irving Mills/Ben Curruthers
92. Black Coffee—Sonny Burke/Paul Francis Webster
93. Black Moonlight—Arthur Johnston/Sam Coslow
94. Blackberry Winter—Alec Wilder/Loonis McGlohon
95. Blame It On My Youth—Oscar Levant/Edward Heyman
96. Blue and Sentimental—Count Basie/Jerry Livingston/Mark David
97. Blue Gardenia—Bob Russell/Lester Lee
98. Blue Moon—Richard Rodgers/Lorenz Hart
99. Blue Orchids—Hoagy Carmichael
100. Blue Rain—James Van Heusen/Johnny Burke
101. Blue Room—Richard Rodgers/Lorenz Hart
102. Blue Skies—Irving Berlin
103. Blue Velvet—Bernie Wayne/Lee Morris
104. Blueberry Hill—Larry Stock/Al Lewis
105. Blues In the Night—Harold Arlen/Johnny Mercer
106. Bluesette—Jean Thielemans/Norman Gimbel
107. Body and Soul—Johnny Green/Edward Heyman
108. Born To Be Blue—Mel Tormé/Robert Wells
109. Bread and Gravy—Hoagy Carmichael
110. Broadway—Henry Woode/Teddy McRae/Bill Byrd
111. But Beautiful—Jimmy Van Heusen/Johnny Burke
112. But Not For Me—George Gershwin/Ira Gershwin
113. Bye and Bye—Richard Rodgers/Lorenz Hart
114. Bye Bye Baby—Jule Styne/Leo Robin
115. Bye Bye Blackbird—Ray Henderson/Mort Dixon
116. Bye Bye Blues—Dave Bennett/Fred Hamm
117. Call Me Irresponsible—James Van Heusen/Sammy Cahn
118. Can't Get Indiana Off My Mind—Hoagy Carmichael/Robert De Leon
119. Can't Get Out Of This Mood—Frank Loesser/Jimmy McHugh
120. Can't Help Lovin' Dat Man—Jerome Kern/Oscar Hammerstein II

121. Can't We Be Friends—Paul James/Kay Swift
122. Can't We Talk It Over—Victor Young/New Washington
123. Can't You Do a Friend a Favor—Richard Rodgers/Lorenz Hart
124. Can't You Just See Yourself—Jule Styne/Sammy Cahn
125. Candy—Mack David/Joan Whitney/Alex Kramer
126. Caravan—Juan Tizol/Duke Ellington
127. Carolina In the Morning—Walter Donaldson/Donald Kahn
128. Change Partners—Irving Berlin
129. Cheek To Cheek—Irving Berlin
130. Cherokee—Ray Noble
131. Chicago—Fred Fisher
132. Clap Yo' Hands—George Gershwin/Ira Gershwin
133. Climb Ev'ry Mountain—Richard Rodgers/Oscar Hammerstein II
134. Close As Pages In a Book—Sigmund Romberg/Dorothy Fields
135. Close Enough For Love—Johnny Mandel
136. Close To You—Burt Bacharach/Hal David
137. Close Your Eyes—Bernice Petkere
138. Cocktails For Two—Sam Coslow/Arthur Johnston
139. Come Back To Me—Burton Lane/Allan Jay Lerner
140. Come Dance With Me—Richard Leibart/George Blake
141. Come Easy, Go Easy Love—Hoagy Carmichael/Sunny Clapp
142. Come Fly With Me—James Van Heusen/Sammy Cahn
143. Come Out, Come Out, Wherever You Are—Jule Styne/Sammy Cahn
144. Come Rain Or Come Shine—Harold Arlen/Johnny Mercer
145. Could It Be You—Cole Porter
146. Count Your Blessings Instead Of Sheep—Irving Berlin
147. Crazy 'Bout My Baby—Fats Waller/Alex Hill
148. Crazy He Calls Me—Carl Sigman/Bob Russell
149. Crazy Rhythm—Joseph Meyer/Roger Wolfe Kahn/Irving Caesar
150. Cry Me a River—Arthur Hamilton
151. Dancing In the Dark—Arthur Schwartz/Howard Dietz
152. Dancing On a Dime—Burton Lane/Frank Loesser
153. Dancing On the Ceiling—Richard Rodgers/Lorenz Hart
154. Dardanella—Felix Bernard/Fred Fischer
155. Darn That Dream—Jimmy Van Heusen/Eddie DeLange
156. Day By Day—Paul Weston/Axel Stordahl/Sammy Cahn
157. Day Dream—Duke Ellington/Billy Strayhorn
158. Day In, Day Out—Rube Bloom/Johnny Mercer
159. Daybreak—Harold Adamson
160. Days Of Wine and Roses—Henry Mancini/Johnny Mercer
161. Dearly Beloved—Jerome Kern/Johnny Mercer
162. Dedicated To You—Sammy Cahn/Saul Chaplin
163. 'Deed I Do—Fred Rose/Walter Hirsch
164. Deep In a Dream—Jimmy Van Heusen/Eddie de Lange
165. Deep Purple—Peter De Rose/Mitchell Parish

166. Detour Ahead—Lou Carter/John Frigo/Herb Ellis
167. Diane—Erno Rapee/Lew Pollack
168. Did I Remember?—Walter Donaldson/Harold Adamson
169. Dinah—Harry Akst/Sam M. Lewis/Joe Young
170. Dinner For One Please, James—Michael Carr
171. Do I Love You?—Cole Porter
172. Do I Love You?—Ralph Rainger/Leo Robin
173. Do I Love You Because You're Beautiful?—Richard Rodgers/ Oscar Hammerstein II
174. Do Nothin' Till You Hear From Me—Duke Ellington/Bob Russell
175. Do You Know What It Means To Miss New Orleans—Louis Alter/Eddie De Lange
176. Doin' the Crazy Walk—Duke Ellington/Irving Mills
177. Don't Be That Way—Benny Goodman/Mitchell Parish/Edgar Sampson
178. Don't Blame Me—Jimmy McHugh/Dorothy Fields
179. Don't Ever Leave Me—Jerome Kern/Oscar Hammerstein II
180. Don't Explain—Arthur Herzog Jr./Billy Holiday
181. Don't Fence Me In—Cole Porter
182. Don't Get Around Much Anymore—Duke Ellington/Bob Russell
183. Don't Go To Strangers—Arthur Kent/Redd Evans
184. Don't Worry 'Bout Me—Rube Bloom/Ted Koehler
185. Don't You Know I Care—Duke Ellington/Mack David
186. Down By the Riverside—Allan Sherman
187. Dream a Little Dream Of Me—Wilburn Schwandt/Fabian Andree/Gus Kahn
188. Dream Dancing—Cole Porter
189. Dreamer With a Penny—Alan Roberts/Lester Lee
190. Dreamsville—Henry Mancini/Jay Livingston/Ray Evans
191. Dreamy—Erroll Garner/Sydney Shaw
192. Drifting Along With the Tide—George Gershwin/Ira Gershwin
193. Drop Me Off In Harlem—Duke Ellington/Nick Kenny
194. Early Autumn—Ralph Burns/Woody Herman
195. East Of the Sun and West Of the Moon—Brooks Bowman
196. Easter Parade—Irving Berlin
197. Easy Living—Ralph Rainger/Leo Robin
198. Easy Street—Alan Rankin Jones
199. Easy To Love—Cole Porter
200. Ebb Tide—Robert Maxwell/Carl Sigman
201. Embraceable You—George Gershwin/Ira Gershwin
202. Emily—Johnny Mandel/Johnny Mercer
203. Ev'ry Street's a Boulevard—Jule Styne/Bob Hilliard
204. Ev'ry Time We Say Goodbye—Cole Porter
205. Ev'rybody Loves You—Richard Rodgers/Lorenz Hart
206. Ev'rything I've Got—Richard Rodgers/Lorenz Hart
207. Everybody Loves My Baby—Spencer Williams/Jack Palmer
208. Everybody Step—Irving Berlin

209. Everything But You—Duke Ellington/Harry James/Don George
210. Everything Happens To Me—Matt Dennis/Tom Adair
211. Everything I Have Is Yours—Burton Lane/Harold Adamson
212. Everything I Love—Cole Porter
213. Everything's Coming Up Roses—Jule Styne/Stephen Sondheim
214. Exactly Like You—Jimmy McHugh/Dorothy Fields
215. Face To Face—Sammy Fain/Sammy Cahn
216. Falling In Love With Love—Richard Rodgers/Lorenz Hart
217. Fancy Meeting You—Harold Arlen/E.Y. Harburg
218. Far Away—Cole Porter
219. Farewell To Storyville—Spencer Williams
220. Fascinating Rhythm—George Gershwin/Ira Gershwin
221. Fella With an Umbrella—Irving Berlin
222. Fine and Dandy—Kay Swift/Paul James
223. Fine and Mellow—Billie Holiday
224. Firefly—Cy Coleman/Carolyn Leigh
225. Five Foot Two, Eyes Of Blue—Ray Henderson/Sam Lewis
226. Five O'Clock Drag—Duke Ellington/Harold Adamson
227. Flamingo—Ted Grouya/Ed Anderson
228. Fly Me To the Moon—Bart Howard
229. Foolin' Myself—Peter Tinturin/Jack Lawrence
230. Fools Rush In—Rube Bloom/Johnny Mercer
231. For All We Know—J. Fred Coots/Sam Lewis
232. For Every Man There's a Woman—Harold Arlen/Leo Robin
233. For Heaven's Sake—Elise Bretton/Sherman Edwards/Donald Meyer
234. For You, For Me, For Evermore—George Gershwin/Ira Gershwin
235. Forty-Second Street—Harry Warren/Al Dubin
236. Frim Fram Sauce—Joe Ricardel
237. From Alpha To Omega—Cole Porter
238. From This Moment On—Cole Porter
239. Fun To Be Fooled—Harold Arlen/E.Y. Harburg/Ira Gershwin
240. Gee Baby, Ain't I Good To You—Don Redman/Andy Razaf
241. Georgia On My Mind—Hoagy Carmichael/Stuart Gorrell
242. Get Happy—Harold Arlen/Ted Koehler
243. Get Out Of Town—Cole Porter
244. Getting Some Fun Out Of Life—Joe Burke
245. Getting To Know You—Richard Rodgers/Oscar Hammerstein II
246. Glad To Be Unhappy—Richard Rodgers/Lorenz Hart
247. God Bless the Child—Billie Holiday/Arthur Herzog Jr.
248. Golden Earrings—Victor Young/Jay Livingston/Ray Evans
249. Gone With the Wind—Allie Wrubel/Herb Magidson
250. Good Morning Heartache—Ervin Drake/Dan Fisher
251. Goodbye—Gordon Jenkins
252. Got a Date With an Angel—Jack Waller/Clifford Grey
253. Guess Who I Saw Today—Murray Grand/Elisse Boyd

254. Guilty—Richard Whiting/Harry Askst/Gus Kahn
255. Guys and Dolls—Frank Loesser
256. Happiness Is (Just) a Thing Called Joe—Harold Arlen/E.Y. Harburg
257. Happy As the Day Is Long—Harold Arlen/Ted Koehler
258. Happy With the Blues—Harold Arlen/Peggy Lee
259. Harbor Lights—Hugh Williams/Jimmy Kennedy
260. Harlem Nocturne—Earle Hagen/Dick Rogers
261. Harlem On My Mind—Irving Berlin
262. Haunted Heart—John Green/Howard Dietz
263. Have You Met Miss Jones?—Richard Rodgers/Lorenz Hart
264. He Loves and She Loves—George Gershwin/Ira Gershwin
265. Heart and Soul—Hoagy Carmichael/Frank Loesser
266. Hello, Young Lovers—Richard Rodgers/Oscar Hammerstein II
267. Here In My Arms—Richard Rodgers/Lorenz Hart
268. Here's That Rainy Day—Jimmy Van Heusen/Johnny Burke
269. Hold Me, Thrill Me, Kiss Me—Harry Noble
270. Home—Harry Clarkson/Peter van Steeden
271. Honeysuckle Rose—Fats Waller/Andy Razaf
272. How About Me?—Irving Berlin
273. How About You?—Burton Lane/Ralph Freed
274. How Are Things In Glocca Morra?—Burton Lane/E.Y. Harburg
275. How Could You?—Harry Warren/Al Dubin
276. How Deep Is the Ocean?—Irving Berlin
277. How Do You Speak To an Angel?—Jule Styne/Bob Hillard
278. How High the Moon—Morgan Lewis/Nancy Hamilton
279. How Little We Know—Phillip Springer/Carolyn Leigh
280. How Long Has This Been Going On?—George Gershwin/Ira Gershwin
281. How Many Times Do I Have To Tell You—Jimmy McHugh/Harold Adams
282. How Soon Will I Be Seeing You—Henry Nicola Mancini/Al Stillman
283. How'dja Like To Love Me—Burton Lane/Frank Loesser
284. I Ain't Got Nobody—-Spencer Williams/Roger Graham
285. I Am In Love—Cole Porter
286. I Am Loved—Cole Porter
287. I Cain't Say No—Richard Rodgers/Oscar Hammerstein II
288. I Can Dream, Can't I?—Sammy Fain/Irving Kahal
289. I Can't Be Bothered—George Gershwin/Ira Gershwin
290. I Can't Believe That You're In Love With Me—Jimmy McHugh/Clarence Gaskill
291. I Can't Get Started With You—Vernon Duke/Ira Gershwin
292. I Can't Give You Anything But Love—Jimmy McHugh/Dorothy Fields
293. I Can't Remember—Irving Berlin
294. I Concentrate On You—Cole Porter
295. I Could Make You Care—Saul Chaplin/Sammy Cahn
296. I Could Write a Book—Richard Rodgers/Lorenz Hart
297. I Couldn't Sleep a Wink Last Night—Jimmy McHugh/Harold Adamson
298. I Couldn't Stay Away From You—Ben Raleigh/Bernie Wayne

299. I Cover the Waterfront—John Green/Edward Heyman
300. I Cried For You—Arthur Freed/Gus Arnheim/Abe Lyman
301. I Didn't Know About You—Duke Ellington/Bob Russell
302. I Didn't Know What Time It Was—Richard Rodgers/Lorenz Hart
303. I Don't Know Enough About You—Peggy Lee/Dave Barbour
304. I Don't Know Why (Just Do)—Fred E. Ahlert/Roy Turk
305. I Don't Stand a Ghost Of a Chance—Victor Young/Ned Washington
306. I Don't Want To Walk Without You—Jule Styne/Frank Loesser
307. I Dream Of You—Marjorie Goetschius/Edna Osser
308. I Fall In Love Too Easily—Jule Styne/Sammy Cahn
309. I Found a New Baby—Spencer Williams/Jack Palmer
310. I Get a Kick Out Of You—Cole Porter
311. I Get Along Without You Very Well—Hoagy Carmichael
312. I Got It Bad—Duke Ellington/Paul Webster
313. I Got Lost In His Arms—Irving Berlin
314. I Got Plenty O' Nuttin'—George Gershwin/Ira Gershwin
315. I Got Rhythm—George Gershwin/Ira Gershwin
316. I Gotta Get Back To New York—Richard Rodgers/Lorenz Hart
317. I Gotta Right To Sing the Blues—Harold Arlen/Ted Koehler
318. I Guess I'll Hang My Tears Out To Dry—Jule Styne/Sammy Cahn
319. I Guess I'll Have To Change My Plan—Arthur Schwartz/Howard Dietz
320. I Had the Craziest Dream—Harry Warren/Mack Gordon
321. I Hadn't Anyone Till You—Ray Noble
322. I Have Dreamed—Richard Rodgers/Oscar Hammerstein II
323. I Have the Feeling I've Been Here Before—Roger Kellaway/Alan Bergman
324. I Hear a Rhapsody—Dick Gasparre/Jack Baker/George Frajos
325. I Hear Music—Frank Loesser/Burton Lane
326. I Heard You Cried Last Night—Ted Grouya/Jerrie Kruger
327. I Just Found Out About Love—Jimmy McHugh/Harold Adamson
328. I Know That You Know—Vincent Youmans/Anne Caldwell
329. I Left My Heart In San Francisco—Douglas Cross/George Cory
330. I Let a Song Go Out Of My Heart—Duke Ellington/Irving Mills
331. I Like the Likes Of You—Vernon Duke/E.Y. Harburg
332. I Like To Recognize the Tune—Richard Rodgers/Lorenz Hart
333. I Love a Piano—Irving Berlin
334. I Love Lucy—Eliot Daniel/Harold Adamson
335. I Love You —Cole Porter
336. (I Love You) For Sentimental Reasons—William Best/Deke Watson
337. I Loved You Once In Silence—Frederick Loewe/Alan Jay Lerner
338. I Loves You Porgy—George Gershwin/DuBose Heyward/Ira Gershwin
339. I Married an Angel—Richard Rodgers/Lorenz Hart
340. I May Be Wrong But I Think You're Wonderful—Henry Sullivan/Harry Raskin
341. I Mean To Say—George Gershwin/Ira Gershwin
342. I Miss You So—Jimmy Henderson/Bertha Scott/Sid Robin
343. I Must Have That Man—Jimmy McHugh/Dorothy Fields

344. I Never Felt This Way Before—Duke Ellington/Al Dubin
345. I Never Knew—Ted Fiorito/Gus Kahn
346. I Only Have Eyes For You—Harry Warren/Al Dubin
347. I Remember You—Victor Schertzinger/Johnny Mercer
348. I See Your Face Before Me—Arthur Schwartz/Howard Dietz
349. I Should Care—Paul Weston/Axel Stordahl/Sammy Cahn
350. I Still Get Jealous—Jule Styne/Sammy Cahn
351. I Still Look At You That Way—Arthur Schwartz/Howard Dietz
352. I Surrender Dear—Harry Barris/Gordon Clifford
353. I Thought About You—Jimmy Van Heusen/Johnny Mercer
354. I Walk a Little Faster—Cy Coleman/Carolyn Leigh
355. I Walk With Music—Hoagy Carmichael/Johnny Mercer
356. I Wanna Be Around—Johnny Mercer/Sadie Vimmerstedt
357. I Want a Girl—Will Dillon/Harry Von Tilzer
358. I Want a Little Girl—Murray Mencher/Billy Moll
359. I Want To Be Happy—Vincent Youmans/Irving Caesar
360. I Was Doing All Right—George Gershwin/Ira Gershwin
361. I Will Wait For You—Michel Legrand/Norman Gimbel
362. I Wish I Didn't Love You So—Frank Loesser
363. I Wish I Knew—Harry Warren/Mack Gordon
364. I Wish I Were In Love Again—Richard Rodgers/Lorenz Hart
365. I Wish You Love—Charles Trenet
366. I Wished On the Moon—Ralph Rainger/Dorothy Parker
367. I Won't Dance—Jerome Kern/Oscar Hammerstein II/Dorothy Fields
368. I'd Be Lost Without You—Lionel Hampton/Tommy Southern
369. (I'd Love To Spend) One Hour With You—Walter Donaldson/Bob Wright
370. I'd Rather Be Right—Richard Rodgers/Lorenz Hart
371. I'd Rather Charleston—George Gershwin/Desmond Carter
372. I'll Always Be In Love With You—Bud Green/Herman Ruby
373. I'll Be Around—Alec Wilder
374. I'll Be Seeing You—Sammy Fain/Irving Kahal
375. I'll Close My Eyes—Billy Reid/Buddy Kaye
376. I'll Get By—Fred E. Ahlert/Roy Turk
377. I'll Know—Frank Loesser
378. I'll Never Be the Same—Matty Malneck/Frank Signorelli/Gus Kahn
379. I'll Never Say "Never Again" Again—Harry Woods
380. I'll Never Smile Again—Ruth Lowe
381. I'll Only Miss Her When I Think Of Her—James Van Heusen/Sammy Cahn
382. I'll Remember April—Don Raye/Gene De Paul/Pat Johnston
383. I'll See You In My Dreams—Isham Jones/Gus Kahn
384. I'll Take Romance—Ben Oakland/Oscar Hammerstein II
385. I'll Walk Alone—Jule Styne/Sammy Cahn
386. I'm a Dreamer (Aren't We All)—Ray Henderson/Buddy DeSylva
387. I'm a Fool To Want You—Frank Sinatra/Jack Wolfe/Joel Herron
388. I'm All Smiles—Michael Leonard/Herbert Martin

389. I'm Beginning To Miss You—Irving Berlin
390. I'm Beginning To See the Light—Harry James/Duke Ellington/Johnny Hodges
391. I'm Coming Virginia—Donald Heywood/Will Marion Cook
392. I'm Confessin' That I Love You—Doc Daugherty/Al J. Neiberg/Ellis Reynolds
393. I'm Getting Sentimental Over You—George Bassman/Ned Washington
394. I'm Glad I Waited For You—Jule Styne/Sammy Cahn
395. I'm Glad There Is You—Jimmy Dorsey/Paul Madeira
396. I'm Gonna Laugh You Right Out Of My Life—Cy Coleman/Joseph A. McCarthy
397. I'm Gonna Lock My Heart—Jimmy Eaton/Terry Shand
398. I'm Gonna Love That Guy—Frances Ash
399. I'm Gonna Sit Right Down and Write Myself a Letter—Fred E. Ahlert/Joe Young
400. I'm In Love Again—Cy Coleman/Peggy Lee
401. I'm In the Mood For Love—Jimmy McHugh/Dorothy Fields
402. I'm Just a Lucky So-And-So—Duke Ellington/Mack David
403. I'm Making Believe It's You—James V. Monaco/Mack Gordon
404. I'm Old Fashioned—Jerome Kern/Johnny Mercer
405. I'm Playing With Fire—Irving Berlin
406. I'm Putting All My Eggs In One Basket—Irving Berlin
407. I'm Sitting On Top Of the World—Ray Henderson/Sam M. Lewis/Joe Young
408. I'm So In Love With You—Duke Ellington/Irving Mills
409. I'm Through With Love—Matt Malneck/Joseph Livingston/Gus Kahn
410. I'm Yours—Johnny Green/E.Y. Harburg
411. I've Found a New Baby—Jack Palmer/Spencer Williams
412. I've Got a Feeling I'm Falling—Fats Waller/Harry Link
413. I've Got a Pocketful Of Dreams—Johnny Burke/James Monaco
414. I've Got My Eyes On You—Cole Porter
415. I've Got My Fingers Crossed—Jimmy McHugh/Ted Koehler
416. I've Got My Love To Keep Me Warm—Irving Berlin
417. I've Got the World On a String—Harold Arlen/Ted Koehler
418. I've Got You Under My Skin—Cole Porter
419. I've Got Your Number—Cy Coleman/Carolyn Leigh
420. I've Grown Accustomed To Her Face—Frederick Loewe/Alan Jay Lerner
421. I've Heard That Song Before—Jule Styne/Sammy Cahn
422. I've Never Been In Love Before—Frank Loesser
423. I've Told Ev'ry Little Star—Jerome Kern/Oscar Hammerstein II
424. If Ever I Would Leave You—Frederick Loewe/Alan Jay Lerner
425. If I Could Be With You One Hour Tonight—James P. Johnson/Henry Creamer
426. If I Didn't Care—Jack Lawrence
427. If I Had My Way—James Kendis/Lou Klein
428. If I Had You—Jimmy Campbell/Reg Connelly
429. If I Knew Then—Dick Jurgens
430. If I Loved You—Richard Rodgers/Oscar Hammerstein II
431. If I Ruled the World—Cyril Ornadel/Leslie Bricusse
432. If I Should Lose You—Ralph Rainger/Leo Robin
433. If I Were a Bell—Frank Loesser

434. If It's the Last Thing I Do—Saul Chaplin/Sammy Cahn
435. If There Is Someone Lovelier Than You—Arthur Schwartz/Howard Dietz
436. If You Could See Me Now—Tadd Dameron/Carl Sigman
437. Ill Wind—Harold Arlen/Ted Koehler
438. Imagination—Jimmy Van Heusen/Johnny Burke
439. In a Sentimental Mood—Duke Ellington/Manny Kurtz/Irving Mills
440. In Love In Vain—Jerome Kern/Leo Robin
441. In the Blue Of Evening—Alfonso A. D'Artega/Tom Adair
442. In the Still Of the Night—Cole Porter
443. In the Wee Small Hours Of the Morning—David Mann/Bob Hilliard
444. Incurably Romantic—James Van Heusen/Sammy Cahn
445. Indian Summer—Victor Herbert/Al Dubin
446. Indiana—James F. Hanley/Ballard MacDonald
447. Invitation—Bronislaw Kaper/Paul Francis Webster
448. Isn't It a Pity?—George Gershwin/Ira Gershwin
449. Isn't It Romantic?—Richard Rodgers/Lorenz Hart
450. It All Depends On You—Ray Henderson/B.G. DeSylva
451. It Amazes Me—Cy Coleman/Carolyn Leigh
452. It Could Happen To You—Jimmy Van Heusen/Johnny Burke
453. It Doesn't Cost You Anything To Dream—Sigmund Romberg/Dorothy Fields
454. It Don't Mean a Thing—Duke Ellington/Irving Mills
455. It Had To Be You—Isham Jones/Gus Kahn
456. It Isn't Fair—Richard Himber/Frank Warshauer
457. It Might As Well Be Spring—Richard Rodgers/Oscar Hammerstein II
458. It Never Entered My Mind—Richard Rodgers/Lorenz Hart
459. It Never Was You—Kurt Weill
460. It Only Happens When I Dance With You—Irving Berlin
461. It's a Blue World—Chet Forrest/Bob Wright
462. It's a Woman's World—Cyril Mockridge/Sammy Cahn
463. It's All Right With Me—Cole Porter
464. It's Always You—James Van Heusen/Johnny Burke
465. It's De-Lovely—Cole Porter
466. It's Easy To Remember—Richard Rodgers/Lorenz Hart
467. It's Got To Be Love—Richard Rodgers/Lorenz Hart
468. It's Magic—Jule Styne/Sammy Cahn
469. It's Not For Me To Say—Robert Allen/Al Stillman
470. It's Only a Paper Moon—Harold Arlen/E.Y. Harburg
471. It's the Same Old Dream—Jule Styne/Sammy Cahn
472. It's the Talk Of the Town—Jerry Livingston/Marty Symes/Al Neiburg
473. It's You Or No One—July Styne/Sammy Cahn
474. Ivy—Hoagy Carmichael
475. Jeepers Creepers—Harry Warren/Johnny Mercer
476. Jersey Bounce—Bobby Plater/Robert B. Wright
477. Jim—Ceasar James Petrillo/Edward Ross/Nelson Shawn
478. Jubilee—Hoagy Carmichael/Stanley Adams

479. Junk Man—Frank Loesser/Joseph Meyer
480. Just For You—Leo Robin/Harry Warren
481. Just Friends—John Klenner/Sam M. Lewis
482. Just In Time—Jule Styne/Betty Comden/Adolph Green
483. Just One More Chance—Arthur Johnston/Sam Coslow
484. Just One Of Those Things—Cole Porter
485. Just Squeeze Me—Duke Ellington/Les Gaines
486. Just You, Just Me—Jesse Greer/Raymond Klages
487. Keepin' Out Of Mischief Now—Fats Waller/Andy Razaf
488. Kind'a Lonesome—Hoagy Carmichael/Sam Coslow/Leo Robin
489. L-O-V-E—Bert Kaempfert/Milt Gabler
490. Lady Be Good—George Gershwin/Ira Gershwin
491. Lady In Blue—Duke Ellington/Irving Mills/Juan Tizol
492. Last Night When We Were Young—Harold Arlen/E.Y. Harburg
493. Laura—David Raksin/Johnny Mercer
494. Lazy Bones—Hoagy Carmichael/Johnny Mercer
495. Let Me Be the First To Know—Kirkland Leroy/Dinah Washington
496. Let Me Sing and I'm Happy—Irving Berlin
497. Let There Be Love—Lionel Rand/Ian Grant
498. Let There Be You—Dave Cavanaugh/Vicki Young
499. Let Yourself Go—Irving Berlin
500. Let's Call the Whole Thing Off—George Gershwin/Ira Gershwin
501. Let's Do It (Let's Fall In Love)—Cole Porter
502. Let's Face the Music and Dance—Irving Berlin
503. Let's Fall In Love—Harold Arlen/Ted Koehler
504. Let's Get Away From It All—Matt Dennis/Tom Adair
505. Let's Get Lost—Frank Loesser/Jimmy McHugh
506. Let's Have Another Cup O' Coffee—Irving Berlin
507. Let's Take a Walk Around the Block—Harold Arlen/E.Y. Harburg
508. Let's Take the Long Way Home—Harold Arlen/Johnny Mercer
509. Life Begins When You're In Love—Victor Schertzinger/Andrew Acquarulo Ackers
510. Like a Straw In the Wind—Harold Arlen/Ted Koehler
511. Like Someone In Love—Jimmy Van Heusen/Johnny Burke
512. Little Girl—Francis Henry/Madeline Hyde
513. Little Girl Blue—Richard Rodgers/Lorenz Hart
514. Little Man You've Had a Busy Day—Mabel Wayne/Al Hoffman/Maurice Sigler
515. Little Things Mean a Lot—Carl Stutz/Edith Lindeman
516. Little White Lies—Walter Donaldson
517. Liza—George Gershwin/Ira Gershwin
518. Long Ago and Far Away—Jerome Kern/Ira Gershwin
519. Long Before I Knew You—Jule Styne/Betty Comden
520. Look For the Silver Lining—Jerome Kern/Buddy DeSylva
521. Looking For a Boy—George Gershwin/Ira Gershwin
522. Lorelei—George Gershwin/Ira Gershwin

523. Lost In Meditation—Duke Ellington/Juan Tizol/Irving Mills
524. Lost In the Stars—Kurt Weill/Maxwell Anderson
525. Love For Sale—Cole Porter
526. Love Is a Many Splendored Thing—Sammy Fain/Paul Francis Webster
527. Love Is Here To Stay—George Gershwin/Ira Gershwin
528. Love Is Just Around the Corner—Lewis E. Gensler/Leo Robin
529. Love Is Sweeping the Country—George Gershwin/Ira Gershwin
530. Love Is the Sweetest Thing—Ray Noble
531. Love Isn't Born, It's Made—Frank Loesser/Arthur Schwartz
532. Love Letters—Victor Young/Edward Heyman
533. Love Me Or Leave Me—Walter Donaldson/Gus Kahn
534. Love Me Tonight—Richard Rodgers/Lorenz Hart
535. Love Walked In—George Gershwin/Ira Gershwin
536. Love You Madly—Duke Ellington/Luther L. Henderson, Jr.
537. Love (Your Spell Is Everywhere)—Edmund Goulding/Elsie Janis
538. Lovelier Than Ever—Frank Loesser
539. Lover—Richard Rodgers/Lorenz Hart
540. Lover, Come Back To Me—Sigmund Romberg/Oscar Hammerstein II
541. Lover Man—Jimmy Sherman/Roger Ramirez/Jimmy Davis
542. Lucky To Be Me—Leonard Bernstein/Betty Comden/Adolph Green
543. Lullaby Of Birdland—George Shearing/George David Weiss
544. Lullaby Of Broadway—Harry Warren/Al Dubin
545. Lullaby Of the Leaves—Bernice Petkere/Joe Young
546. Lulu's Back In Town—Harry Warren/Al Dubin
547. Lush Life—Billy Strayhorn
548. Mack the Knife—Kurt Weill/Mark Blitzstein
549. Mad About the Boy—Noel Coward
550. Make Believe—Jerome Kern/Oscar Hammerstein II
551. Make Someone Happy—Jule Styne/Betty Comden/Adolph Green
552. Makin' Whoopee!—Walter Donaldson/Gus Kahn
553. Manhattan—Richard Rodgers/Lorenz Hart
554. Manhattan Serenade—Louis Alter/Harold Adamson
555. Marie—Irving Berlin
556. Maybe It's Because I Love You Too Much—Irving Berlin
557. Maybe You'll Be There—Rube Bloom/Sammy Gallop
558. Mean To Me—Roy Turk/Fred E. Ahlert
559. Memories Of You—Eubie Blake/Andy Razaf
560. Memphis Blues—W.C. Handy
561. Memphis In June—Hoagy Carmichael/Paul Francis Webster
562. Midnight Sun—Johnny Mercer/Sonny Burke/Lionel Hampton
563. Mine—George Gershwin/Ira Gershwin
564. Miss Brown To You—Leo Robin/Richard A. Whiting/Ralph Rainger
565. Misty—Erroll Garner/Johnny Burke
566. Moments Like This—Burton Lane/Frank Loesser
567. Mona Lisa—Jay Livingston/Ray Evans

568. Mood Indigo—Duke Ellington/Irving Mills/Albany Bigard
569. Moon and Sand—Alec Wilder/William Engvick
570. Moon Love—André Kostelanetz/Mack Davis
571. Moon River—Henry Mancini/Johnny Mercer
572. Moon Song—Arthur Johnson/Sam Coslow
573. Moonglow—Eddie De Lange/Will Hudson/Irving Mills
574. Moonlight Becomes You—Jimmy Van Heusen/Johnny Burke
575. Moonlight Cocktail—Kim Gannon/Lucky Roberts
576. Moonlight In Vermont—Karl Suessdorf/John Blackburn
577. Moonlight In Versailles—George Gershwin/Ira Gershwin
578. Moonlight Love—Domenico Savino
579. More Than I Should—Richard M. Everitt/Laurence Stith
580. More Than You Know—Vincent Youmans/William Rose
581. Most Gentlemen Don't Like Love—Cole Porter
582. Mountain Greenery—Richard Rodgers/Lorenz Hart
583. My Baby Just Cares For Me—Walter Donaldson/Gus Kahn
584. My Blue Heaven—Walter Donaldson/George Whiting
585. My Fair Lady—George Gershwin/Ira Gershwin
586. My Favorite Things—Richard Rodgers/Oscar Hammerstein II
587. My Foolish Heart—Victor Young/Ned Washington
588. My Funny Valentine—Richard Rodgers/Lorenz Hart
589. My Gal Sal—Paul Dresser
590. My Heart Belongs To Daddy—Cole Porter
591. My Heart Stood Still—Richard Rodgers/Lorenz Hart
592. My Honey's Lovin' Arms—Joseph Meyer/Herman Ruby
593. My Ideal—Richard A. Whiting/Leo Robin
594. My Kinda Love—Louis Alter/Jo Trent
595. My Lady—George Gershwin/Ira Gershwin
596. My Last Affair—Haven S. Johnson
597. My Man's Gone Now—George Gershwin/DuBose Heyward/Ira Gershwin
598. My Monday Date—Earl Hines/Sid Robin
599. My Mother Would Love You—Cole Porter
600. My Old Flame—Sam Coslow/Arthur Johnston
601. My One and Only (What Am I Gonna Do)—George Gershwin/Ira Gershwin
602. My One and Only Love—Guy Wood/Robert Mellin
603. My Reverie—Larry Clinton/Bea Wain
604. My Romance—Richard Rodgers/Lorenz Hart
605. My Shining Hour—Harold Arlen/Johnny Mercer
606. My Ship—Kurt Weill/Ira Gershwin
607. My Silent Love—Dana Suesse/Edward Heyman
608. My Sweet—Peter Mendoza
609. Namely You—G. De Paul/Johnny Mercer
610. Nancy (With the Laughing Face)—James Van Heusen/Phil Silvers
611. Nashville Nightingale—George Gershwin/Ira Gershwin
612. Nature Boy—Eden Ahbez

613. Necessity—Burton Lane/E.Y. Harburg
614. Never Let Me Go—Jay Livingston/Ray Evans
615. Never Never Land—Jule Styne/Betty Comden
616. Never Will I Marry—Frank Loesser
617. Nevertheless—Harry Ruby/Bert Kalmar
618. Nice 'n' Easy—Lew Spence/Alan Bergman
619. Nice Work If You Can Get It—George Gershwin/Ira Gershwin
620. Night and Day—Cole Porter
621. No Moon At All—Dave Mann/Reed Evans
622. No Other Love—Richard Rodgers/Oscar Hammerstein II
623. Nobody Else But Me—Jerome Kern/Oscar Hammerstein II
624. Nobody's Heart—Richard Rodgers/Lorenz Hart
625. Now That You're Gone—Ted Fiorito/Gus Kahn
626. Of Thee I Sing—George Gershwin/Ira Gershwin
627. Oh! Look At Me Now—Joe Bushkin/John DeVries
628. Oh! You Crazy Moon—Jimmy Van Heusen/Johnny Burke
629. Ol' Man River—Jerome Kern/Oscar Hammerstein II
630. (Ol') Rockin' Chair—Hoagy Carmichal
631. Old Devil Moon—Burton Lane/E.Y. Harburg
632. Old Folks—Willard Robison/Dedette Lee Hill
633. Old Man Moon—Hoagy Carmichael
634. Old Music Master—Hoagy Carmichael/Johnny Mercer
635. On a Clear Day You Can See Forever—Burton Lane/Alan Jay Lerner
636. On a Slow Boat To China—Frank Loesser
637. On Green Dolphin Street—Bronislaw Kaper/Ned Washington
638. On the Sentimental Side—Johnny Burke/James Monaco
639. (On the) Street Of Dreams—Victor Young/Sam F. Lewis
640. On the Street Where You Live—Frederick Loewe/Alan Jay Lerner
641. On the Sunny Side Of the Street—Jimmy McHugh/Dorothy Fields
642. Once In a While—Michael Edwards/Bud Green
643. Once In Love With Amy—Frank Loesser
644. Once You Lose Your Heart—Noel Gay
645. Only the Lonely—James Van Heusen/Sammy Cahn
646. Only Trust Your Heart—Sammy Cahn/Benny Carter
647. Open Country—Bob Brookmeyer/Jane Feather
648. Out Of This World—Harold Arlen/Johnny Mercer
649. Over the Rainbow—Harold Arlen/E.Y. Harburg
650. P.S. I Love You—Gordon Jenkins
651. Pennies From Heaven—Arthur Johnson/John Burke
652. Penthouse Serenade—Val Burton/Will Jason
653. People—Jule Styne/Bob Merrill
654. People Will Say We're In Love—Richard Rodgers/Oscar Hammerstein II
655. Perdido—Duke Ellington/Juan Tizol
656. Personality—Johnny Mercer
657. Pick Yourself Up—Jerome Kern/Dorothy Fields

658. Please Be Kind—Saul Chaplin/Sammy Cahn
659. Please Don't Talk About Me When I'm Gone—Sidney Clare/Sam H. Stept/ Bee Palmer
660. Please Forgive Me—Duke Ellington/Irving Mills/Irving Gordon
661. Please Send Me Someone To Love—Percy Mayfield
662. Pocketful Of Miracles—James Van Heusen/Sammy Cahn
663. Polka Dots and Moonbeams—Jimmy Van Heusen/Johnny Burke
664. Poor Butterfly—Raymond Hubbell/John L. Golden
665. Prelude To a Kiss—Duke Ellington/Irving Mills/Irving Gordon
666. Prisoner Of Love—Russ Columbo/Leo Robin
667. Put On a Happy face—Charles Strouse/Lee Adams
668. Puttin' On the Ritz—Irving Berlin
669. Rain On the Roof—Ann Ronnell
670. Red Sails In the Sunset—Hugh Williams/Jimmy Kennedy
671. Remember—Irving Berlin
672. Remind Me—Jerome Kern/Dorothy Fields
673. Rhythm In My Nursery Rhymes—Jimmie Lunceford/Sammy Cahn
674. Romance In the Dark—Sam Coslow
675. Rose Of Washington Square—James Hanley/Ballard MacDonald
676. Rose Room—Art Hickman/Harry Williams
677. Roses Of Picardy—Haydn Wood/Fred E. Weatherly
678. Roses Of Yesterday—Irving Berlin
679. Rosetta—Earl Hines/Henri Wood
680. Royal Garden Blues—Clarence and Spencer Williams
681. Ruby—Mitchell Parish/Heinz Roemheld
682. Runnin' Wild—A.H. Gibbs/Joe Grey/Leo Wood
683. Russian Lullaby—Irving Berlin
684. 'S Wonderful—George Gershwin/Ira Gershwin
685. San—Walther Michels/Lindsay McPhail
686. Satin Doll—Duke Ellington/Billy Strayhorn
687. Saturday Night Is the Loneliest Night Of the Week—Jule Styne/Sammy Cahn
688. Say It Isn't So—Irving Berlin
689. Say It Over and Over Again—Frank Loesser/Jimmy McHugh
690. Say It With Music—Irving Berlin
691. Secret Love—Sammy Fain/Paul Webster
692. Sentimental Journey—Bud Green/Lew Brown/Ben Homer
693. Sentimental Me—Richard Rodgers/Lorenz Hart
694. September In the Rain—Harry Warren/Al Dubin
695. September Song—Kurt Weill/Maxwell Anderson
696. Serenade In Blue—Harry Warren/Mack Gordon
697. Shaking the Blues Away—Irving Berlin
698. Shall We Dance—George Gershwin/Ira Gershwin
699. Shine—Ford Dabney/Cecil Mack/Lew Brown
700. Should I Tell You I Love You—Cole Porter
701. Since I Feel For You—Buddy Johnson

702. Sing For Your Supper—Richard Rodgers/Lorenz Hart
703. Singin' the Blues Till My Daddy Comes Home—Con Conrad/Sam Lewis
704. Skylark—Hoagy Carmichael/Johnny Mercer
705. Slap That Bass—George Gershwin/Ira Gershwin
706. Slow Hot Wind—Henry Mancini/Norman Gimbel
707. Slumming On Park Avenue—Irving Berlin
708. Small Fry—Hoagy Carmichael/Frank Loesser
709. Small Talk—Richard Adler/Jerry Ross
710. Small World—Jule Styne/Stephen Sondheim
711. Smile—Charles Chaplin
712. Smoke Gets In Your Eyes—Jerome Kern/Otto Harbach
713. So In Love (Am I)—Cole Porter
714. So Long, Big Time—Harold Arlen/Dory Langdon
715. So Near and Yet So Far—Cole Porter
716. Social Call—Gigi Gryce/Jon Hendricks
717. Soft Summer Breeze—Eddie Heywood
718. Softly As I Leave You—A. deVita/Hal Shaper
719. Softly, As In a Morning Sunrise—Sigmund Romberg/Oscar Hammerstein II
720. Solitude—Duke Ellington/Irving Mills/Eddie DeLange
721. Some Of These Days—Shelton Brooks
722. Some Other Spring—Irene Kitchings/Arthur Herzog Jr.
723. Some Other Time—Leonard Bernstein/Betty Comden/Adolph Green
724. Somebody Loves Me—George Gershwin/B.G. DeSylva
725. Somebody, Somewhere—Frank Loesser
726. Someday My Prince Will Come—Frank Churchill/Larry Morey
727. Someday (You'll Want Me To Want You)—Jimmie Hodges
728. Someday, Sweetheart—John and Red Spikes
729. Someday, You'll Be Sorry—Louis Armstrong
730. Someone Nice Like You—Anthony Newley/Leslie Bricusse
731. Someone To Watch Over Me—George Gershwin/Ira Gershwin
732. Something I Dreamed Last Night—Sammy Fain/Herbert Magidson/Jack Yellen
733. Something To Live For—Duke Ellington/Billy Strayhorn
734. Something Wonderful—Richard Rodgers/Oscar Hammerstein II
735. Something's Gotta Give—Johnny Mercer
736. Sometimes I'm Happy—Irving Caesar
737. Somewhere Along the Way—Kurt Adams/Sammy Gallop
738. Sonny Boy—Ray Henderson/Al Jolson/B. DeSylva
739. Soon—George Gershwin/Ira Gershwin
740. Sophisticated Lady—Duke Ellington/Irving Mills/Mitchell Parish
741. Speak Low—Kurt Weill/Ogden Nash
742. Spreadin' Rhythm Around—Ted Koehler/Jimmy McHugh
743. Spring Can Really Hang You Up the Most—Tommy Wolf/Fran Landesman
744. Spring Is Here—Richard Rodgers/Lorenz Hart
745. Spring Will Be a Little Late This Year—Frank Loesser
746. Squeeze Me—Fats Waller/Clarence Williams

747. St. Louis Blues—W.C. Handy
748. Stairway To the Stars—Matt Malneck/Mitchell Parish
749. Star Dust—Hoagy Carmichael/Mitchell Parish
750. Star Eyes—Don Raye/Gene dePaul
751. Stars Fell On Alabama—Frank Perkins/Mitchell Parish
752. Stella By Starlight—Victor Young/Ned Washington
753. Stiff Upper Lip—George Gershwin/Ira Gershwin
754. Stompin' At the Savoy—Benny Goodman/Andy Razaf/Chick Webb
755. Stormy Weather—Harold Arlen/Ted Koehler
756. Straight Down the Middle—James Van Heusen/Sammy Cahn
757. Stranger In Paradise—George Forrest/Robert Wright
758. Suddenly It's Spring—Jimmy Van Heusen/Johnny Burke
759. Sugar—Maceo Pinkard/Edna Alexander
760. Summer Night—Harry Warren/Al Dubin
761. Summer Wind—Henry Mayer/Johnny Mercer
762. Summertime—George Gershwin/DuBose Heyward/Ira Gershwin
763. Sun Showers—Arthur Freed/Nacio Herb Brown
764. Sunday—Jule Styne/Chester Cohn
765. Supper Time—Irving Berlin
766. Sure Thing—Jerome Kern/Ira Gershwin
767. Swanee—George Gershwin/Irving Ceasar
768. Sweet and Low-Down—George Gershwin/Ira Gershwin
769. Sweet and Lovely—Harry Tobias/Gus Arnheim
770. Sweet Georgia Brown—Ben Bernie/Maceo Pinkard
771. Sweet Lorraine—Cliff Burwell/Mitchell Parish
772. Sweet Sue, Just You—Victor Young/Will J. Harris
773. 'Tain't Nobody's Business If I Do—Porter Granger/Everett Robins
774. 'Tain't What You Do—Sy Oliver/James Young
775. Take the "A" Train—Duke Ellington/Billy Strayhorn
776. Taking a Chance On Love—Vernon Duke/John La Touche
777. Tangerine—Victor Schertzinger/Johnny Mercer
778. Tea For Two—Vincent Youmans/Irving Caesar
779. Teach Me Tonight—Gene DePaul/Sammy Cahn
780. Tenderly—Walter Gross/Jack Lawrence
781. Thanks—Arthur Johnson/Sam Coslow
782. Thanks For the Memory—Ralph Rainger/Leo Robin
783. That Certain Feeling—George Gershwin/Ira Gershwin
784. That Great Come and Get It Day—Burton Lane/E.Y. Harburg
785. That Old Feeling—Sammy Fain/Lew Brown
786. That Sunday (That Summer)—Joe Sherman/George David Weiss
787. That's All—Bob Haymes/Alan Brandt
788. That's Life I Guess—Peter DeRose/Lewis
789. The Ballad Of the Sad Young Men—Tommy Wolf/Fran Landsman
790. The Best Of Everything—Alfred Newman/Sammy Cahn
791. The Best Thing For You—Irving Berlin

792. The Birth Of the Blues—Ray Henderson/Buddy G. DeSylva
793. The Brooklyn Bridge—Jule Styne/Sammy Cahn
794. The Brown Skin Gal In the Calico Gown—Duke Ellington/Paul Webster
795. The Charleston—James P. Johnson
796. The Charm Of You—Jule Styne/Sammy Cahn
797. The Continental—Con Conrad/Herb Magidson
798. The End Of a Love Affair—Edward C. Redding
799. The Folks Who Live On the Hill—Jerome Kern/Oscar Hammerstein II
800. The Girl Friend—Richard Rodgers/Lorenz Hart
801. The Glory Of Love—Billy Hill
802. The Good Life—Jack Reardon/Sacha Distel
803. The Impatient Years—James Van Heusen/Sammy Cahn
804. The Joint Is Jumpin'—Fats Waller/Andy Razaf
805. The Lady Is a Tramp—Richard Rodgers/Lorenz Hart
806. The Lady's In Love With You—Frank Loesser/Burton Lane
807. The Lamp Is Low—Peter DeRose/Bert Shefter/Mitchell Parish
808. The Love I Long For—Vernon Duke/Howard Dietz
809. The Man I Love—George Gershwin/Ira Gershwin
810. The Man That Got Away—Harold Arlen/Ira Gershwin
811. The Masquerade Is Over—Allie Wrubel/Herb Magidson
812. The Meaning Of the Blues—Bobby Worth/Bobby Troup
813. The Mood That I'm In—Al Sherman/Abner Gordon
814. The More I See You—Harry Warren/Mack Gordon
815. The Most Beautiful Girl In the World—Richard Rodgers/Lorenz Hart
816. The Nearness Of You—Hoagy Carmichael/Ned Washington
817. The Night Has a Thousand Eyes—Benjamin Weisman/Dorothy Wayne
818. The Night We Called It a Day—Tom Adair/Matt Dennis
819. The Party's Over—Jule Styne/Betty Comden/Adolph Green
820. The Second Time Around—James Van Heusen/Sammy Cahn
821. The Shadow Of Your Smile—Johnny Mandel/Paul Francis Webster
822. The Sheik Of Araby—Ted Snyder
823. The Song Is Ended—Irving Berlin
824. The Song Is You—Jerome Kern/Oscar Hammerstein II
825. The Summer Knows—Michel Legrand/Alan Bergman
826. The Surrey With the Fringe On Top—Richard Rodgers/Oscar Hammerstein II
827. The Tender Trap—James Van Heusen/Sammy Cahn
828. The Things We Did Last Summer—Jule Styne/Sammy Cahn
829. The Touch Of Your Lips—Ray Noble
830. The Very Thought Of You—Ray Noble
831. The Way You Look Tonight—Jerome Kern/Dorothy Fields
832. The Wonder Of You—Duke Ellington/Johnny Hodges
833. Them There Eyes—Maceo Pinkard/William Tracy/Doris Tauber
834. Then I'll Be Tired Of You—Arthur Schwartz/E.Y. Harburg
835. Then You've Never Been Blue—Victor Young/Ted Fiorito
836. There Are Such Things—Stanley Adams/Johnny Mercer

837. There Goes My Heart—Benny Davis/Abner Silver
838. There Goes That Song Again—Jule Styne/Sammy Cahn
839. There I Go Dreaming Again—Ray Henderson/Lew Brown
840. There Is No Greater Love—Isham Jones/Marty Symes
841. There Will Be Some Changes Made—Benton Overstreet/Billy Higgins
842. There Will Never Be Another You—Harry Warren/Mack Gordon
843. There, I've Said It Again—Redd Evans/David Mann
844. There's a Small Hotel—Richard Rodgers/Lorenz Hart
845. There's No You—Hal Hopper/Tom Adair
846. These Foolish Things—Jack Strachey/Harry Link/Holt Marvell
847. They All Laughed—George Gershwin/Ira Gershwin
848. They Can't Take That Away From Me—George Gershwin/Ira Gershwin
849. They Didn't Believe Me—Jerome Kern/Herbert Reynolds
850. They Say It's Wonderful—Irving Berlin
851. Things Are Looking Up—George Gershwin/Ira Gershwin
852. Thinking Of You—Harry Ruby/Bert Kalmar
853. This Can't Be Love—Richard Rodgers/Lorenz Hart
854. This Funny World—Richard Rodgers/Oscar Hammerstein II
855. This Heart Of Mine—Harry Warren/Arthur Freed
856. This Is Always—Harry Warren/Mack Gordon
857. This Is New—Kurt Weill/Ira Gershwin
858. This Love Of Mine—Sol Parker/Frank Sinatra
859. This Nearly Was Mine—Richard Rodgers/Oscar Hammerstein II
860. This Time the Dream's On Me—Harold Arlen/Johnny Mercer
861. This Year's Kisses—Irving Berlin
862. Thoroughly Modern Millie—James Van Heusen/Sammy Cahn
863. Thou Swell—Richard Rodgers/Lorenz Hart
864. Three Coins In the Fountain—Jule Style/Sammy Cahn
865. Three Little Words—Harry Ruby/Bert Kalmar
866. Till There Was You—Meredith Wilson
867. Time After Time—Jule Styne/Sammy Cahn
868. Time On My Hands—Vincent Youmans/Harold Adamson
869. Tin Roof Blues—Paul Mares/Ben Pollack
870. 'Tis Autumn—Henry Nemo
871. Tishomingo Blues—Spencer Williams
872. To Each His Own—Jay Livingston/Ray Evans
873. To Keep My Love Alive—Richard Rodgers/Lorenz Hart
874. To Love and Be Loved—James Van Heusen/Sammy Cahn
875. Together Whenever We Go—Stephen Sondheim/Jule Styne
876. Too Close For Comfort—George Weiss/Larry Holofcener/Jerry Bock
877. Too Late Now—Burton Lane/Allan Jay Lerner
878. Too Marvelous For Words—Richard A. Whiting/Johnny Mercer
879. Too Young To Go Steadily—Harold Adamson/Jimmy McHugh
880. Trav'lin' Light—Jimmy Mundy/Johnny Mercer
881. Trouble Is a Man—Alec Wilder

882. Tuxedo Junction—Erskine Hawkins/Buddy Feyne
883. Twilight Time—Morty Nevins/Buck Ram
884. Twilight World—Marian McPartland/Johnny Mercer
885. Two For the Road—Henry Mancini/Leslie Bricusse
886. Two Sleepy People—Hoagy Carmichael/Frank Loesser
887. Undecided—Charlie Shavers/Sid Robin
888. Under a Blanket Of Blue—Jerry Livingston/Marty Symes
889. Unforgettable—Irving Gorgon
890. Until the Real Thing Comes Along—Mann Holiner/Alberta Nichols/Sammy Cahn
891. (Up a) Lazy River—Hoagy Carmichael/Sidney Arodin
892. Up With the Lark—Jerome Kern/Leo Robin
893. Violets For Your Furs—Matt Dennis/Tom Adair
894. Wait Till You See Her—Richard Rodgers/Lorenz Hart
895. Waiting For the Sun To Come Out—George Gershwin/Ira Gershwin
896. Walkin' My Baby Back Home—Fred Ahlert/Roy Turk
897. Walking Happy—James Van Heusen/Sammy Cahn
898. Warm Valley—Duke Ellington/Bob Russell
899. Was That the Human Thing To Do?—Victor Young/Sammy Fain
900. Watch What Happens—Michel Legrand/Norman Gimbel
901. Way Down Yonder In New Orleans—Henry Creamer/John Turner Layton
902. We Kiss In a Shadow—Richard Rodgers/Oscar Hammerstein II
903. We Mustn't Say Goodbye—James Monaco/Al Dubin
904. We'll Be Together Again—Carl Fischer/Frankie Laine
905. We'll Go Away Together—Kurt Weill
906. What a Difference a Day Made—Maria Grever/Stanley Adams
907. What Am I To Do?—Cole Porter
908. What Can I Say After I'm Sorry—Walter Donaldson/Abe Lyman
909. What Did I Have That I Don't Have?—Burton Lane/Allan Jay Lerner
910. What Good Would the Moon Be?—Kurt Weill/Langston Hughes
911. What Is There To Say?—Vernon Duke/E.Y. Harburg
912. What Is This Thing Called Love?—Cole Porter
913. What Kind Of Fool Am I?—Anthony Newley/Leslie Bricusse
914. What'll I Do?—Irving Berlin
915. What's Good About Goodbye?—Harold Arlen/Leo Robin
916. What's New?—Bob Haggart/Johnny Burke
917. When Did I Fall In Love—Jerry Bock/Sheldon Harnick
918. When I Fall In Love—Victor Young/Edward Heyman
919. When I Get Low I Get High—Marion Sunshine
920. When I Grow Too Old To Dream—Sigmund Romberg/Oscar Hammerstein II
921. When I Lost You—Irving Berlin
922. When In Rome—Cy Coleman/Carolyn Leigh
923. When the Lights Are Low—Benny Carter/Spencer Williams
924. When Somebody Thinks You're Wonderful—Harry Woods
925. When Sunny Gets Blue—Marvin Fisher/Jack Segal

926. When the Sun Comes Out—Harold Arlen/Ted Koehler
927. When the Wind Blows South—Harold Arlen/E.Y. Harburg
928. When You're Smiling—Larry Shay/Mark Fisher
929. When Your Lover Has Gone—E.A. Swan
930. Where Are You?—Jimmy McHugh/Harold Adamson
931. (Where Are You) Now That I Need You—Frank Loesser
932. Where Do I Go From Here?—Jerry Block/Sheldon Harnick
933. Where Is Love?—Lionel Bart
934. Where Or When—Richard Rodgers/Lorenz Hart
935. Where's That Rainbow?—Richard Rodgers/Lorenz Hart
936. While We Were Young—Alec Wilder
937. Whispering—Vincent Rose/John Schonberger/Richard Coburn
938. Who Are You?—Richard Rodgers/Lorenz Hart
939. Who Can I Turn To?—Leslie Bricusse/Anthony Newley
940. Who Cares?—George Gershwin/Ira Gershwin
941. Who's Sorry Now?—Ted Snyder/Bert Kalmar/Harry Ruby
942. Why Can't I?—Richard Rodgers/Lorenz Hart
943. Why Can't You Behave?—Cole Porter
944. Why Did I Choose You?—Michael Leonard/Herbert Martin
945. Why Do I Love You?—George Gershwin/Ira Gershwin
946. Why Try To Change Me Now?—Cy Coleman/Joseph McCarthy
947. Why Was I Born?—Jerome Kern/Oscar Hammerstein II
948. Wild Is the Wind—Dmitri Tiomkin/Ned Washington
949. Will You Still Be Mine?—Matt Dennis/Tom Adair
950. Willow Weep For Me—Ann Ronell
951. Witchcraft—Cy Coleman/Carolyn Leigh
952. With a Song In My Heart—Richard Rodgers/Lorenz Hart
953. Without a Song—Vincent Youmans/William Rose/Edward Eliscu
954. Wonder Why—Nicholas Brodszky/Sammy Cahn
955. Would I Love You—Harold Spina/Bob Russell
956. Wouldn't It Be Loverly?—Frederick Loewe/Alan Jay Lerner
957. Wrap Your Troubles In Dreams—Harry Barris/Ted Koehler/Billy Moll
958. Yesterdays—Jerome Kern/Otto Harbach
959. You and the Night and the Music—Arthur Schwartz/Howard Dietz
960. You Are Beautiful—Richard Rodgers/Oscar Hammerstein II
961. You Are Too Beautiful—Richard Rodgers/Lorenz Hart
962. You Brought a New Kind Of Love To Me—Sammy Fain/Irving Kahal
963. You Call It Madness—Paul Gregory/Russ Columbo/Gladys DuBois
964. (You Came Along From) Out Of Nowhere—Johnny Green/Edward Heyman
965. You Can Depend On Me—Earl Hines/Louis Dunlap
966. You Do Something To Me—Cole Porter
967. You Don't Know What Love Is—Gene DePaul/Don Raye
968. You Don't Remind Me—Cole Porter
969. You Go To My Head—J. Fred Coots/Haven Gillespie
970. You Hit the Spot—Harry Revel/Mack Gordon

971. You Keep Coming Back Like a Song—Irving Berlin
972. You Make Me Feel So Young—Josef Myrow/Mack Gordon
973. You Must Believe In Spring—Michel Legrand/Marilyn Bergman
974. You Stepped Out Of a Dream—Nacio Herb Brown/Gus Kahn
975. You Took Advantage Of Me—Richard Rodgers/Lorenz Hart
976. You Turned the Tables On Me—Louis Alter/Sidney D. Mitchell
977. You Were Never Lovelier—Jerome Kern/Johnny Mercer
978. You'd Be So Nice To Come Home To—Cole Porter
979. You'll Never Know—Harry Warren/Mack Gordon
980. You're All the World To Me—Burton Lane/Allan Jay Lerner
981. You're Driving Me Crazy!—Walter Donaldson
982. You're Getting To Be a Habit With Me—Harry Warren/Al Dubin
983. You're My Everything—Harry Warren/Mort Dixon/Joe Young
984. You're My Girl—Jule Styne/Sammy Cahn
985. You're My Thrill—Jay Gorney/Sidney Clare
986. You're Nearer—Richard Rodgers/Lorenz Hart
987. You're Nobody 'Til Somebody Loves You—Jams Cavanaugh/Russ Morgan
988. You're Not the Kind—Will Hudson/Irving Mills
989. You're Sensational—Cole Porter
990. You're the Cream In My Coffee—Ray Henderson/B.G. DeSylva
991. You're the Cure For What Ails Me—Harold Arlen/E.Y. Harburg
992. You're the Top—Cole Porter
993. You've Changed—Carl Fisher/Bill Carey
994. You've Come Home—Cy Coleman/Carolyn Leigh
995. You've Got What Gets Me—George Gershwin/Ira Gershwin
996. Young and Foolish—Albert Hague/Arnold B. Horwitt
997. Young At Heart—Johnny Richards/Carolyn Leigh
998. Young Love—Erroll Garner
999. Younger Than Springtime—Richard Rodgers/Oscar Hammerstein II

Appendix H

200 Essential Standard Tunes That You Should Know

1. A Foggy Day—George Gershwin/Ira Gershwin
2. A Weaver Of Dreams—Victor Young/Jack Elliott
3. After You've Gone—Turner Layton/Henry Creamer
4. Ain't Misbehavin'—Fats Waller/Andy Razaf
5. All Of Me—Gerald Marks/Seymour Simons
6. All Of You—Cole Porter
7. All the Things You Are—Jerome Kern/Oscar Hammerstein II
8. Almost Like Being In Love—Frederick Lowe/Alan Jay Lerner
9. Alone Together—Arthur Schwartz/Howard Dietz
10. Angel Eyes—Matt Dennis/Earl Brent
11. April In Paris—Vernon Duke/E.Y. Harburg
12. Autumn In New York—Vernon Duke
13. Autumn Leaves—Joseph Kosma/Johnny Mercer
14. Basin Street Blues—Spencer Williams
15. Between the Devil and the Deep Blue Sea—Harold Arlen/Ted Koehler
16. Blame It On My Youth—Oscar Levant/Edward Heyman
17. Body and Soul—Johnny Green/Edward Heyman
18. But Beautiful—Jimmy Van Heusen/Johnny Burke
19. But Not For Me—George Gershwin/Ira Gershwin
20. Bye Bye Blackbird—Ray Henderson/Mort Dixon
21. Caravan—Juan Tizol/Duke Ellington
22. Cherokee—Ray Noble
23. Come Rain Or Come Shine—Harold Arlen/Johnny Mercer
24. Dancing In the Dark—Arthur Schwartz/Howard Dietz
25. Dancing On the Ceiling—Richard Rodgers/Lorenz Hart
26. Darn That Dream—Jimmy Van Heusen/Eddie DeLange
27. Day By Day—Paul Weston/Axel Stordahl/Sammy Cahn
28. Days Of Wine and Roses—Henry Mancini/Johnny Mercer
29. Do Nothin' Till You Hear From Me—Duke Ellington/Bob Russell
30. Don't Blame Me—Jimmy McHugh/Dorothy Fields

31. Don't Get Around Much Anymore—Duke Ellington/Bob Russell
32. Dream Dancing—Cole Porter
33. East Of the Sun and West Of the Moon—Brooks Bowman
34. Easy Living—Ralph Rainger/Leo Robin
35. Easy To Love—Cole Porter
36. Embraceable You—George Gershwin/Ira Gershwin
37. Emily—Johnny Mandel/Johnny Mercer
38. Ev'ry Time We Say Goodbye—Cole Porter
39. Everything Happens To Me—Matt Dennis/Tom Adair
40. Everything I Love—Cole Porter
41. Exactly Like You—Jimmy McHugh/Dorothy Fields
42. Falling In Love With Love—Richard Rodgers/Lorenz Hart
43. Fly Me To the Moon—Bart Howard
44. For All We Know—J. Fred Coots/Sam Lewis
45. From This Moment On—Cole Porter
46. Georgia On My Mind—Hoagy Carmichael/Stuart Gorrell
47. Get Out Of Town—Cole Porter
48. God Bless the Child—Billie Holiday/Arthur Herzog Jr.
49. Gone With the Wind—Allie Wrubel/Herb Magidson
50. Haunted Heart—John Green/Howard Dietz
51. Have You Met Miss Jones?—Richard Rodgers/Lorenz Hart
52. Heart and Soul—Hoagy Carmichael/Frank Loesser
53. Here's That Rainy Day—Jimmy Van Heusen/Johnny Burke
54. Honeysuckle Rose—Fats Waller/Andy Razaf
55. How About You?—Burton Lane/Ralph Freed
56. How Deep Is the Ocean?—Irving Berlin
57. How High the Moon—Morgan Lewis/Nancy Hamilton
58. How Long Has This Been Going On?—George Gershwin/Ira Gershwin
59. I Can't Get Started With You—Vernon Duke/Ira Gershwin
60. I Concentrate On You—Cole Porter
61. I Could Write a Book—Richard Rodgers/Lorenz Hart
62. I Didn't Know What Time It Was—Richard Rodgers/Lorenz Hart
63. I Don't Stand a Ghost Of a Chance—Victor Young/Ned Washington
64. I Fall In Love Too Easily—Jule Styne/Sammy Cahn
65. I Get a Kick Out Of You—Cole Porter
66. I Got It Bad—Duke Ellington/Paul Webster
67. I Got Rhythm—George Gershwin/Ira Gershwin
68. I Hear a Rhapsody—Dick Gasparre/Jack Baker/George Frajos
69. I Love You —Cole Porter
70. I Loves You Porgy—George Gershwin/DuBose Heyward/Ira Gershwin
71. I Never Knew—Ted Fiorito/Gus Kahn
72. I Remember You—Victor Schertzinger/Johnny Mercer
73. I Should Care—Paul Weston/Axel Stordahl/Sammy Cahn
74. I Thought About You—Jimmy Van Heusen/Johnny Mercer
75. I'll Be Around—Alec Wilder

76. I'll Be Seeing You—Sammy Fain/Irving Kahal
77. I'll Remember April—Don Raye/Gene De Paul/Pat Johnson
78. I'll Take Romance—Ben Oakland/Oscar Hammerstein II
79. I'm Getting Sentimental Over You—George Bassman/Ned Washington
80. I'm Old Fashioned—Jerome Kern/Johnny Mercer
81. I've Got the World On a String—Harold Arlen/Ted Koehler
82. I've Got You Under My Skin—Cole Porter
83. I've Grown Accustomed To Her Face—Frederick Loewe/Alan Jay Lerner
84. I've Never Been In Love Before—Frank Loesser
85. If I Should Lose You—Ralph Rainger/Leo Robin
86. If I Were a Bell—Frank Loesser
87. If You Could See Me Now—Tadd Dameron/Carl Sigman
88. Imagination—Jimmy Van Heusen/Johnny Burke
89. In a Sentimental Mood—Duke Ellington/Manny Kurtz/Irving Mills
90. In the Wee Small Hours Of the Morning—David Mann/Bob Hillard
91. Indiana—James F. Hanley/Ballard MacDonald
92. Invitation—Bronislaw Kaper/Paul Francis Webster
93. It Could Happen To You—Jimmy Van Heusen/Johnny Burke
94. It Don't Mean a Thing—Duke Ellington/Irving Mills
95. It Might As Well Be Spring—Richard Rodgers/Oscar Hammerstein II
96. It's All Right With Me—Cole Porter
97. It's You Or No One—July Styne/Sammy Cahn
98. Just Friends—John Klenner/Sam M. Lewis
99. Just In Time—Jule Styne/Betty Comden/Adolph Green
100. Just One Of Those Things—Cole Porter
101. Lady Be Good—George Gershwin/Ira Gershwin
102. Laura—David Raksin/Johnny Mercer
103. Like Someone In Love—Jimmy Van Heusen/Johnny Burke
104. Long Ago and Far Away—Jerome Kern/Ira Gershwin
105. Love For Sale—Cole Porter
106. Love Is Here To Stay—George Gershwin/Ira Gershwin
107. Lover—Richard Rodgers/Lorenz Hart
108. Lover Man—Jimmy Sherman/Roger Ramirez/Jimmy Davis
109. Lover, Come Back To Me—Sigmund Romberg/Oscar Hammerstein II
110. Lush Life—Billy Strayhorn
111. Mean To Me—Roy Turk/Fred E. Ahlert
112. Memories Of You—Eubie Blake/Andy Razaf
113. Misty—Erroll Garner/Johnny Burke
114. Mood Indigo—Duke Ellington/Irving Mills/Albany Bigard
115. Moonlight In Vermont—Karl Suessdorf/John Blackburn
116. My Favorite Things—Richard Rodgers/Oscar Hammerstein II
117. My Foolish Heart—Victor Young/Ned Washington
118. My Funny Valentine—Richard Rodgers/Lorenz Hart
119. My Heart Stood Still—Richard Rodgers/Lorenz Hart
120. My Ideal—Richard A. Whiting/Leo Robin

121. My Old Flame—Sam Coslow/Arthur Johnston
122. My One and Only Love—Guy Wood/Robert Mellin
123. My Romance—Richard Rodgers/Lorenz Hart
124. My Shining Hour—Harold Arlen/Johnny Mercer
125. My Ship—Kurt Weill/Ira Gershwin
126. Namely You—Gene De Paul/Johnny Mercer
127. Nancy (With the Laughing Face)—James Van Heusen/Phil Silvers
128. Nice Work If You Can Get It—George Gershwin/Ira Gershwin
129. Night and Day—Cole Porter
130. Nobody Else But Me—Jerome Kern/Oscar Hammerstein II
131. On Green Dolphin Street—Bronislaw Kaper/Ned Washington
132. Over the Rainbow—Harold Arlen/E.Y. Harburg
133. Pennies From Heaven—Arthur Johnson/John Burke
134. Polka Dots and Moonbeams—Jimmy Van Heusen/Johnny Burke
135. Poor Butterfly—Raymond Hubbell/John L. Golden
136. Prelude To a Kiss—Duke Ellington/Irving Mills/Irving Gordon
137. Remember—Irving Berlin
138. Secret Love—Sammy Fain/Paul Webster
139. September Song—Kurt Weill/Maxwell Anderson
140. Skylark—Hoagy Carmichael/Johnny Mercer
141. So In Love (Am I)—Cole Porter
142. Softly, As In a Morning Sunrise—Sigmund Romberg/Oscar Hammerstein II
143. Someday My Prince Will Come—Frank Churchill/Larry Morey
144. Somebody Loves Me—George Gershwin/Ira Gershwin
145. Someone To Watch Over Me—George Gershwin/Ira Gershwin
146. Sophisticated Lady—Duke Ellington/Irving Mills/Mitchell Parish
147. Speak Low—Kurt Weill/Ogden Nash
148. Spring Is Here—Richard Rodgers/Lorenz Hart
149. St. Louis Blues—W.C. Handy
150. Star Dust—Hoagy Carmichael/Mitchell Parish
151. Star Eyes—Don Raye/Gene dePaul
152. Stars Fell On Alabama—Frank Perkins/Mitchell Parish
153. Stella By Starlight—Victor Young/Ned Washington
154. Stompin' At the Savoy—Benny Goodman/Andy Razaf/Chick Webb
155. Summertime—George Gershwin/DuBose Heyward/Ira Gershwin
156. Sweet and Lovely—Harry Tobias/Gus Arnheim
157. Sweet Georgia Brown—Ben Bernie/Maceo Pinkard
158. Sweet Lorraine—Cliff Burwell/Mitchell Parish
159. Take the "A" Train—Duke Ellington/Billy Strayhorn
160. Taking a Chance On Love—Vernon Duke/John La Touche
161. Teach Me Tonight—Gene DePaul/Sammy Cahn
162. Tenderly—Walter Gross/Jack Lawrence
163. The Man I Love—George Gershwin/Ira Gershwin
164. The Masquerade Is Over—Allie Wrubel/Herb Magidson
165. The More I See You—Harry Warren/Mack Gordon

166. The Nearness Of You—Hoagy Carmichael/Ned Washington
167. The Night Has a Thousand Eyes—Benjamin Weisman/Dorothy Wayne
168. The Shadow Of Your Smile—Johnny Mandel/Paul Francis Webster
169. The Song Is You—Jerome Kern/Oscar Hammerstein II
170. The Surrey With the Fringe On Top—Richard Rodgers/Oscar Hammerstein II
171. The Things We Did Last Summer—Jule Styne/Sammy Cahn
172. The Touch Of Your Lips—Ray Noble
173. The Very Thought Of You—Ray Noble
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175. There Is No Greater Love—Isham Jones/Marty Symes
176. There Will Never Be Another You—Harry Warren/Mack Gordon
177. There's a Small Hotel—Richard Rodgers/Lorenz Hart
178. These Foolish Things—Jack Strachey/Harry Link/Holt Marvell
179. They Can't Take That Away From Me—George Gershwin/Ira Gershwin
180. Time After Time—Jule Styne/Sammy Cahn
181. We'll Be Together Again—Carl Fischer/Frankie Laine
182. What Is This Thing Called Love?—Cole Porter
183. What's New?—Bob Haggart/Johnny Burke
184. When I Fall In Love—Victor Young/Edward Heyman
185. When Your Lover Has Gone—E.A. Swan
186. Where Or When—Richard Rodgers/Lorenz Hart
187. While We're Young—Alec Wilder
188. Who Can I Turn To?—Leslie Bricusse/Anthony Newley
189. Witchcraft—Cy Coleman/Carolyn Leigh
190. Yesterdays—Jerome Kern/Otto Harbach
191. You and the Night and the Music—Arthur Schwartz/Howard Dietz
192. You Are Too Beautiful—Richard Rodgers/Lorenz Hart
193. (You Came Along From) Out Of Nowhere—Johnny Green/Edward Heyman
194. You Don't Know What Love Is—Gene DePaul/Don Raye
195. You Go To My Head—J. Fred Coots/Haven Gillespie
196. You Stepped Out Of a Dream—Nacio Herb Brown/Gus Kahn
197. You Took Advantage Of Me—Richard Rodgers/Lorenz Hart
198. You'd Be So Nice To Come Home To—Cole Porter
199. You're My Everything—Harry Warren/Mort Dixon/Joe Young
200. You've Changed—Carl Fisher/Bill Carey